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The Society of American Fight Directors

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The Cutting Edge, March/April 2009, Vol. 20 Issue 2

The Society of American Fight Directors

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The Cutting Edge

New Regional Report and Material Submission Deadlines!

In an effort to continue to increase our efficiency, we are adjusting our submission deadlines. Since we no longer need the additional month required to print and mail the publication, we feel that moving the deadlines closer to the publication date will enable more timely material to be reported. This comes in addition to our adjustment of requesting reports from every region for every issue. Now you have increased opportunities to report on your regional activities as well as a closer deadline to improve the timely nature of your reports.

The revised dates for the deadlines this year are listed below as well as on page two, where they are listed in each issue. If you have any questions please contact your regional representative.

- January/February issue**
Nov 15 - Regional reports due to Representative
Dec 1 - All submission material due to Cutting Edge editors
- March/April issue**
Jan 15 - Regional reports due to Representative
Feb 1 - All submission material due to Cutting Edge editors
- May/June issue**
Mar 15 - Regional reports due to Representative
April 1 - All submission material due to Cutting Edge editors
- July/August issue**
May 15 - Regional reports due to Representative
June 1 - All submission material due to Cutting Edge editors
- September/October issue**
July 15 - Regional reports due to Representative
Aug 1 - All submission material due to Cutting Edge editors
- November/December issue**
Sept 15 - Regional reports due to Representative
Oct 1 - All submission material due to Cutting Edge editors

Historical Photo #1:



J. Allen Suddeth & Angela Bonacasa

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The Society of American Fire Directors





The Pen is Mightier Than the Sword...

Michael Mueller - Editor-in-Chief

Last year at this time I was anticipating the arrival of our first child, with no idea of how to plan or what to expect. There was little to be done and yet so much to prepare. Looking back I am not sure if I even accomplished half of what I set out to do, but after the arrival of our son all those details seemed insignificant. A new life arrived and changed my family's world.

As the world continues to change for my family, yours, and our SAFD family, I'm proud to say that *The Cutting Edge* is adapting as well. After our first electronic issue, some major issues were discovered, chiefly the sheer size of the files needed to contain all the information. We also encountered style and formatting issues as well as compatibility problems between PCs and Macs. I wish that I could report that we have solved these difficulties for this issue, but as with all transitions, there are often problems that require more time than we would like.

We are working with John Teague, our new website designer, to transition the publication efficiently to the new website, which may solve many of the issues we are currently facing. In the mean time, I urge you to be patient and continue to email your experiences to us, for better or worse. Your suggestions, criticisms, and feedback are tremendously beneficial. The more we know about the troubles you face, the better we are able to address them and improve the publication.

The new website is proving to be full of potential for improving the formatting and distribution troubles we are facing. I am greatly encouraged by the work that is taking place and am certain that our efforts will streamline the process of conveying vital information to you. I'm so confident that we have decided to adjust the submission deadlines to increase the timeliness of the material presented. By moving the deadlines forward, we will increase our efficiency and enable you to send more information pertaining to your work in your communities. We want to hear about shows you are working, premieres of your films, and opportunities for the rest of the membership to view your work. This was not possible with our old policy of reporting twice a year. Now, you have the opportunity to share more of your work with the membership.

I'm also excited about the continued growth of the organization and the number of individuals contributing to this publication. This issue brings you the next installment of Fulton Burn's exploration into the realm of SPT training as well as a report on the SAFD's newest regional workshop, the Carnage in the Corn. We also have the most workshop ads ever presented in *The Cutting Edge* and a big head start for all those interested in applying for the 2010 Teacher Certification Workshop.

So as we continue to experience our share of growing pains, I encourage you to take note of how the organization is striving to be proactive. Progress takes time. There may be many plans that don't happen as fast as we want, but with continued member support and involvement the results will far out weigh the struggle to achieve them. This organization has come very far in such a short time, and is proving to be a child destined to change the entertainment industry forever.

Keep up the good work.

Michael Mueller

Please send all submissions, comments and questions to:

cuttingedge@safd.org

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 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

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The Cutting Edge Submission Deadlines:

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Sept. / Oct. 2009	Aug. 1, 2009
Nov. / Dec. 2009	Oct. 1, 2009

Regional Report Deadlines:

Issue:	Reports Due to Regional Reps:
Jan. / Feb. 2009	Nov. 15, 2008
March / April 2009	Jan. 15, 2009
May / June 2009	Mar. 15, 2009
July / Aug. 2009	May 15, 2009
Sept. / Oct. 2009	July 15, 2009
Nov. / Dec. 2009	Sept. 15, 2009

From The Governing Body

Teacher Certification Workshop 2010

The Teacher Training Workshop has been renamed to the Teacher Certification Workshop (TCW) to emphasize the focus on assessment, not training. As such, the Governing Body feels the title of Teacher Certification Workshop better represents the intent and goals of this workshop. Please note the requirements for the 2010 Teacher Certification Workshop.

As an applicant to the TCW it is important that you have a clear understanding of what this program is, what is expected of you, and what you can expect from it.

The TCW is an intense testing program for certification as a teacher by the SAFD. In order for the SAFD to not only publicly endorse but also certify someone as a safe and effective teacher of stage combat, there must be a thorough examination of the candidate's skills over a wide variety of techniques and abilities.

It is required that participants in the TCW have thorough training in all eight weapon disciplines tested by the SAFD, and that they be able to not only perform the various techniques but demonstrate an understanding of the logic of the technique, its use, and how to teach it. Experience in choreography and teaching are essential.

The screening of applicants is intended to select those who are ready for assessment at this level. Please give serious consideration as to whether you are prepared for the 2010 TCW.

Requirements:

1. A letter of intent
2. Statement of Stage Combat Teaching Philosophy as it relates to Actor Training
3. \$30 non-refundable application fee (payable online at www.safd.org)
4. A letter of recommendation from a past employer or professional contact
5. Two SAFD FM, FD or CT references able to comment specifically to the applicant's teaching ability
6. Photo copies of current SAFD Skill Proficiency certificates in all 8 weapon disciplines
7. Current vitae, which must include:
 - Experience as a teacher rather than as an assistant. This doesn't need to be teaching stage combat.*
 - Experience choreographing fights.*
8. Documentation showing a minimum of 40 hours trained in each weapon discipline
9. Documentation showing training with a minimum of two teachers in each weapon discipline
10. Documentation of an undergraduate degree in performance studies or equivalent training
11. A photo copy of current First Aid and CPR Certificates from the American Red Cross, American Heart Association and/or other certifying bodies recognized by the SAFD Governing Body
12. Recent footage taken of the candidate performing one phrase of their own choreography in Unarmed and Rapier & Dagger
13. A photocopy of the candidate's SAFD membership card, showing that the applicant is an Actor/ Combatant member in good standing, and has been for a minimum of five years.

* The SAFD does not encourage individuals to teach any discipline or choreograph fights that they are not qualified and confident to teach.

Strongly suggested training and experience; not required:

1. Demonstration of a thorough understanding regarding the logic, tactics, and usage of each weapon discipline
2. Experience in researching the real life application and evolution of the 8 weapon disciplines from a historical perspective. This would include both civilian and military usage as well as their geographic significance
3. Experience performing fights
4. Actor Training
5. Training in other movement disciplines such as martial arts, mask work, commedia del arte, clown, Suzuki, Pilates, Alexander, Feldenkrais, dance, period movement and manners, etc.
6. Demonstration of familiarity with principal works of western dramatic literature, specifically those that require the use of stage combat

Application Procedures:

All materials must be submitted electronically where possible; all paperwork in pdf format and all footage provided in digital format. (E.G. High quality quicktime file). If this option is unavailable to you (for example, a confidential letter of recommendation to be sent directly to the admissions committee) please notify the TCW Coordinator in your application.

Please submit your application to TCW Coordinator, J. David Brimmer, Jdavidbrimmer@aol.com and Assistant TCW Coordinator, Richard Ryan, Richard@stagefight.com with the subject line ATTN: TCW CANDIDATES

Application Deadline:

All applications must be submitted no later than February 1, 2010.

Acceptance Notification:

All applicants will be notified regarding acceptance or denial by March 31, 2010.

Once accepted, a \$300 security deposit is required to be submitted to the SAFD no later than April 15, 2010. This will reserve a spot in the 2010 TCW. This payment may be made through our website or sent directly to the SAFD Secretary.

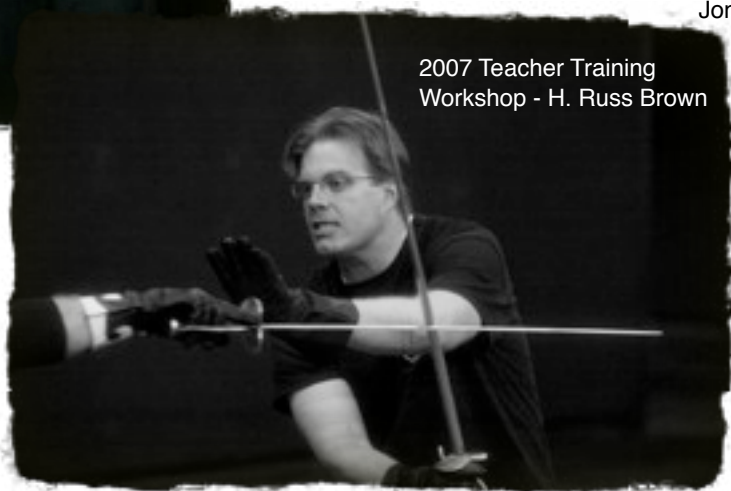
The SAFD does not guarantee acceptance into the TCW for individuals submitting application materials. Candidates fulfilling all application requirements in a timely manner will be given full consideration. The SAFD does not discriminate on the basis of race, color, national origin, age, disability, sex, marital status, familial status, parental status, religion, sexual orientation, genetic information, or political beliefs. In addition, the selection committee reserves the right to weigh physical space and pedagogical needs when determining acceptance.



2007 Teacher Training Workshop
- Jonathan Cole



2007 Teacher Training Workshop L to R: Robert Hamilton, Matthew Ellis, K.C. Stage, Lee Crouse, Lee Soroko, Martin Noyes, Mike Yahn, Jill Materelli-Carlson, Christi Waldon, Lacey Altwine, Darrell Rushton, Rob Najarian, Ted DeChatalet, H. Russ Brown, and Jonathan Cole



2007 Teacher Training Workshop - H. Russ Brown



A Violent Character

Stage Combat Character Analysis



By T. Fulton Burns

It is so deceptively easy stating who your character is but it is overlooked more often than you may think. A good character analysis is important in the actor/character relationship and here we will look at the key elements of character research and their specific relationships to the stage combatant.

If you want a great source to consider I highly recommend Uta Hagen's *Respect for Acting* because it has one of the most concise research options available. She lists her character analysis as follows:

• Who am I?	Character
• What time is it?	Century, year, season, day, minute
• Where am I?	Country, city, neighborhood, house, room, area of room
• What surrounds?	Animate and inanimate objects
• What are the given circumstances?	Past, present, future, and the events
• What is my relationship?	Relation to total events, other characters, and to things
• What do I want?	Character, main and immediate objectives
• What's in my way?	Obstacles
• What do I do to get what I want?	The action: physical, verbal

The ideas listed above are universal for any production or character research. Still, if you wanted other choices, then I would head to the number one source being Stanislavski himself with the ABC's of acting *An Actor Prepares*, *Building a Character*, and *Creating a Role*. Since some of the things such as time and location were addressed in the last article, entitled "What a World – What a World" and identified script analysis needs, we will move forward with the needs for character analysis in the fight world. It is important to make these connections and know that from time to time you will want to reference and re-reference these issues as your fight scenes develop.

1. Who is this Guy (or Girl)?

"I try to glean what the level of martial training the character may have had previous to the fight. Is it likely she or he has received instruction in sword play or hand to hand fighting from an early age or does the fight erupt out of passion and have a feel of chaos or randomness? Maybe neither character is trained, but is one character experienced with violence and the other is a novice?" CT – Jill Matarelli Carlson

In the fight play we are often defined by our abilities and how they relate physical conflict but the actor should also look at the background of the character such as family, environment, financial levels, etc. All of these things play a role in regards to who our characters are as individuals. These issues can also relate to our abilities in violence too.

Characters in *Romeo and Juliet* have training in combative techniques and this level of expertise even reveals social status. Tybalt is a wonderful example because he prides himself on his fighting abilities. One could even argue that fighting and pride are all that he knows. The hatred he holds towards another family (Montagues) based upon principle and/or teaching, also molds him as a character. Also, how he fights is based upon the training he has received in his formative years. There is some room here for discussion as to whether the character is formed through nurture or is violence in his nature. His training is nurtured but his psychological connections may be nature. The key point is that his ideas must be justified to him in order for the audience to believe in the character. Still, no matter how these actions are carried out for Tybalt, whether they are emotional or thought based actions, they are all handled with great skill because he has been raised to be a talented combatant.

While one character may be well versed in a martial art another may possess fire and angst, but very little formal training. In Marsha Norman's *Getting Out*, Arlie has become a fighter as a result of her environment. The style of violence she exhibits is raw and to take a chapter out of FM K. Jenny Jones' book "scrappy." Here an actor must tackle a combination of aggressive and defensive fighting all at once. In Arlie's case anything will serve as a weapon and the slightest things set her actions into motion because in many ways she is always on the defense.

The following are some things to consider when looking at your character:

Take a look at the level of training the character may or may not possess

Note how the social environment molded your character

Determine those things that may or may not be instinctive to the character's actions

Justify the thoughts/emotions held by the character with their actions

2. Everything is Relative

"The best scenes establish character (who they are/what the relationship is eg. brother & brother, mortal enemies, etc.)" CT – Ted Sharon

In the film *Fight Club* a great moment of fisticuffs exists that involves only one character but this internal conflict, one that manifests effectively into an external form, is rare. As a teacher once told me, "a fight happens between two people and if one person chooses not to get involved, then it simply leaves the first person to look like a fool who is just yelling." In a story, a fight must occur between at least two characters of with opposing ideas.

In *Independence* by Lee Blessing a family, comprised entirely of women, are brought together for the needs of their mother and ultimately themselves. A scuffle takes place between two of the sisters Kess and Sherry. Both are strong willed individuals and there is much history between the two women involving, upbringing, pregnancies, and who is capable of making proper decisions in this family. This history, coupled with the current situation surrounding the mother's mental state, builds to a fight where once again words have failed. This relationship makes for a true fight of passion and anger. Their history goes beyond any fight involving two men meeting on the street for the first time simply insulting one another because these two women know many things about one another. Ultimately Kess and Sherry also know how to push each other to the edge which becomes the fight scene.

You must find the relationship between the fighters and place these into perspective. As with *Romeo and Juliet* there is much history between the Montagues and the Capulets that carries throughout Shakespeare's piece. These relationships play as much a part in the fight as do the moves that lead to the conclusions of these moments of violence.

When considering the relationship look at the following:

The background between the characters involved in the fight

- These characters may have just met but they have their own views of how the world should work
- There may be a deep history
 - families (Hatfields vs. McCoys) (Sibling Rivalries) or (Couples)
 - Gangs (Cripts vs. Bloods)
 - Schools of training (Snake vs. Drunken style)
 - Regional (North vs. South)

Discover the spark that has ignited the violence between the characters

- While the fight is at this time, previous ideas exist for them that leads to the current altercation

3. Tell me all your wants and desires

"I always hope that students use the Fight Scene to explore how the movement of stage combat can put them in touch with 'inner acting values and emotional magma' that will help them access these things to create huge volcanic acting work when the swords are no longer part of the equation."

CT - Bill Lengfelder

A character objective is the main driving force behind what they must do and accomplish within the story. The decision must be made towards what this character wishes to gain; an, although the goal may never be achieved, the character must still fight for this objective as though they will reach it with great success.

One of my favorite swashbuckling epics is 1937's *The Prisoner of Zenda* featuring Douglas Fairbanks Jr. who portrays Rupert and Ronald Coleman who plays Rassendyll. This is not the type of film where you will learn incredible stage combat skills, as with FM Richard Ryan's work in *Troy*, but the reason I love this particular fight is that the objectives for both characters are so clear. In some fights it is simple to assume that both fighters wish to kill the other, however in *Zenda* the situation is actually more complex. In the classic approach to a fight objective Rupert does wish to defeat and end his opponent Rassendyll. However, Rassendyll is not concerned with killing Rupert but instead is fighting through Rupert in order to let down the drawbridge. In this situation Fairbanks' character is actually more of an obstacle than the immediate objective. Because of the clear goals for the characters it is a wonderful piece of stage combat that should be viewed when teaching the skills of acting and stage combating.

Another great fight scene is in Shakespeare's *Twelfth Night*. In the comical sword fight, Viola, who is currently playing her male alter ego Cesario, and Sir Andrew Aguccheek have been coached into a fight based upon the words of the servants and clowns. While each character's honor is on the line, the objective for both characters is their desire to not fight, to avoid pain and ultimately live.

When looking at a fight first consider what this person wants from this fight. The following are just a few options that a character may want:

- You want the death of the other person
- You want to survive
- You want something returned that was stolen
- You want to delay the character for a reason
- You want respect
- You want money
- You want your honor returned
- You want love

The online format is great ... nice job!
- Caryn Flanagan

4. Get out of my way!

“As an actor, however great your objective, you MUST have an equally great obstacle to overcome in pursuit of this objective to truly lend breadth, depth and scope to your character. This same framework is the heart of stage combat. If all you are working to overcome is the skill level of your opponent in the fight, all though interesting, this will plateau. Varied and multiple obstacles are taking what we do onto the next level of artistry.” CT – Lee Soroko

Obstacles create stronger characters in a story and the more obstacles a character faces while trying to achieve their goal the more exciting the character is to watch. The character has a definite objective they wish to obtain, but standing in their way is a problem they must overcome in order to get what they want. If the character could just reach out and grab what they wanted with little struggle, then the audience has little reason to watch the story unfold.

In *Hamlet*, following the production of the “Mouse Trap,” Hamlet is mentally assured that his uncle, Claudius, has indeed killed his own brother, Lord Hamlet, in order to become the new king. Hamlet has pursued Claudius in order to carry out the objective, which is to kill his uncle and avenge the death of Lord Hamlet.

Structure wise, if this event takes place now then the play would most definitely end too soon and lack a necessary dramatic build. Shakespeare himself knew this choice would disappoint his audience, so instead a brilliant obstacle is tossed in front of Young Hamlet. Hamlet sees Claudius with his back turned and our Prince begins to act but in a moment recognizes Claudius performing what appears to be a prayer. Hamlet knows that if Claudius is killed having absolved himself of his sins he will rise directly to Heaven instead of paying eternally for his sins. (Truthfully, Claudius is not praying but instead is processing what has gone wrong with his grand scheme in order to be king.) This obstacle prevents Hamlet from achieving his objective and postpones his vengeance for a more appropriate time and place.

Look for your obstacles to have a stronger fight as every new obstacle creates a new moment of discovery or problem for the character. With every new problem more drama develops for the audience to watch. Only by watching will they see if the character will overcome their current obstacle and ultimately win the fight against their opponent .

Possible options for conflicts could be:

The Character is a Pacifist

The Opponent is Family Member

The Person is trying to kill you when you are seeking your objective

The Characters may be in Love

5. And...ACTION!!!

“What am I trying to do with this move? Kill? Defend? Deflect? Distract? Humiliate? Taunt? Etc.” CT – Jill Matarelli Carlson

You can't play angry because this is a state of being, but an actor could choose to “terrorize” and the audience will interpret this as anger. I am not saying emotional connections for actors to their characters are not important but instead I wish to point out the importance for choosing a verb in order to achieve your goal. Actors must play verb/actions to achieve their objectives and overcome obstacles, and as the scene progresses so should the verb choices.

Edmund Rostad's classic *Cyrano de Bergerac* features one of my favorite duels of all time, between Cyrano and Valvert. The fight has a fantastic build of action and dialogue. One of the strengths of this piece is that the objective is clear and the scene requires the use of multiple verbs to obtain the goal.

Cyrano's ultimate objective in the scene is to kill Valvert at the end of the poem he is creating while dueling. Following the acknowledged objectives, the actions in this scene are fantastic to consider and play. One thing that Cyrano performs is return the insults that are being directed at him but in raising the stakes (an important factor in any scene or play) he has to “insult” Valvert in a far more intelligent manner. These insults lead to the decision for Cyrano to “duel” with Valvert. He raises the stakes of this duel by “declaring” to all that surround the scene that a poem will be created while dueling. This dueling performance is intended to show that Valvert lacks creativity as seen with his simple insult towards Cyrano's nose; an insult that Cyrano has heard time and time again. This “declaration” of a Ballad Extempore' provides an obstacle for Cyrano in that he must survive the duel for the entire poem and not kill Valvert before the declared time. While “dueling,” Cyrano “delivers” a grand performance of words in addition to “revealing” his superior skills as a fighter. During the course of this duel our hero has to “evade,” “attack,” and “destroy” his opponent like no one else in this kind of forum. All of these actions build to a wonderful climax that is the death of Valvert which meets the precise statement declared by Cyrano at the beginning of the scene.

The verbs should change throughout to entertain the audience and improve the scene. As the scene grows stronger so should the intensity of the verbs. For example, if a person chooses to flirt early in the scene it is appropriate that, as the scene progresses, the actions may build up to the verb seduce. Stronger verb/actions will lead to stronger moments in the scene. The actor must consider the verbs in the scene and their relations to the choreography as well as the character. Possible verb/actions that one could play are as follows:

to punch	to crush	to entertain
to romance	to lead	to deflate
to burn	to terrorize	to scorch
to embarrass	to conquer	to kill
to threaten	to confuse	to destroy

6. Let's see what we have.

"Where you are will dictate what surrounds you. After that, whatever would be naturally found in the space would be fair game." CT – Brian LeTraunik

In a skills test it is already determined as to what weapon you must use along with the required moves. Still the character can look for other options. I love the joke/story often attached to Small Sword training where you tell the person you are dueling to "watch out for the dog" behind them. Donald McBaine stories are filled with these tales. When the person is silly enough to look for the dog, then it provides the perfect opportunity for a fighter to attack his opponent when they are quite unaware. The character should always be actively thinking and if they are not, then chances are they are dead.

As an actor you should also be looking for all options available to you to keep your scene on its toes. In his play, *Extremities*, William Mastrosimone begins this shocking story with one of the most challenging fight/rape scenes ever placed on a stage. The key characters in this opening scene are Marjorie and Raul. Marjorie begins the scene in her apartment with morning actions that lead to her being stung by a wasp. In retaliation to the sting she grabs a can of bug spray and snuffs out the wasp. Soon after these events, Raul arrives to this apartment to carry out his objective which is to rape Marjorie (and ultimately her roommates too). This space is familiar to Marjorie, and not

Raul, yet she quickly becomes a victim in her own home. Raul dominates Marjorie and the space. Our heroine continues to fight and seek for options out her situation. At first she tries to escape and is blocked by our villain. Marjorie goes for the phone and the cord is ripped from the wall. Eventually Raul has her physically in his grasp, and as Marjorie continues to struggle, he discovers a pillow which he chooses to smother her and causes her to pass out during the scene. Once she has regained consciousness the violent scene continues and as the rape is about to be carried out Marjorie sees the same can of bug spray that begins our scene. Now by her taking advantage of the items in her surroundings Marjorie is able to gain the upper hand and thwart her attacker and begins the true story that will unfold before us in Mastrosimone's piece.

At times the location can serve as an unspoken character to the fight scene and should not be overlooked when considering a scene and its work. Consider the following for the surroundings in your scene:

Does this space play any part in the action?

Are there any levels, furniture, or footings that are important?

Is the space familiar to you or your opponent?

Are there things in this location that may play a part in the ultimate outcome of the scene?

Final Thoughts

Your character must be more than just a fighter or a person who delivers words. The character must be a living being in the story. By using these tools your character will possess three dimensional qualities and you will succeed in creating a more dynamic fight scene.

Special thanks to the following people for their contributions to this article: Jill Matarelli Carlson, Brian LaTraunik, Bill Lengfelder, Ted Sharon, & Lee Soroko

Hagen, Uta. *Respect for Acting*. Hoboken, New Jersey. John Wiley and Sons, Inc. 1973

(Fulton Burns is an Advanced Actor Combatant and the Director of Acting & Performance at the University of South Alabama's Department of Dramatic Arts)



"I downloaded the [three] segments of The Cutting Edge this morning, and thought I'd mention to you that in order for me to actually download it so I can keep it (and I WANT to - it's REALLY gorgeous!) I had to go thru an extra step for each segment. Otherwise downloading didn't take all that long. It might [also] be easier to deal with the membership application if it was a separate file. Great job on bringing this online!"

- Cathy Brookshire

In The Footlight

With: Dexter Fidler

If you are interested in being featured or would like to nominate another member, please contact Layout Editor, Katie Mueller - Perchance2dream6@aol.com

Dexter Fidler: A Certified Fight Director and Teacher with the SAFD, Dexter recently did fights for the Bay Area Premiere of *Lovers and Executioners* at Marin Theatre Company. Dexter has choreographed fights for over 150 productions, including extensive work with the Idaho Shakespeare Festival. Other credits include work at Cal Shakes, Sacramento Shakespeare Festival, Boise Contemporary Theater, Sierra Rep, Great Lakes Theater Festival, Western Ballet, The Discovery Channel series *Deadly Duels*, and training Robin Williams in Sabre and Cutlass for the movie *Hook*. Dexter has taught stage combat for Carnegie Mellon University, University of Pittsburgh, Marin Theatre Conservatory, San Francisco Ballet School, and also taught fencing for Halberstadt Fencers Club in San Francisco. Dexter received his MFA in Directing from Carnegie Mellon University, and has assistant directed for Oregon Shakespeare Festival, Idaho Shakespeare Festival and Pittsburgh Public Theater. Dexter is currently Artistic Director of Peninsula Youth Theatre in Mountain View, CA.

SAFD: What has been your most challenging experience with staged violence as an actor, director, choreographer, etc.?

DEXTER: I did a *Mackers* a few years back where the director neglected to tell me that half of my fighters were drumming during the opening battle sequence. So we discovered this in the middle of a run-through. It was one of the more tense rehearsals I've had, but the music guy and I eventually sorted it out because we knew we were ultimately on the same team.

More recently I had a production where the lead could not remember the fight sequences. The actor would come in fresh, and by the second hour of any rehearsal would just lose his memory. We tried everything - more breaks, more water, swordfighting first, etc. - but the bottom line was the actor had over-extended and was teaching 20 hours a week on top of a full week of rehearsals. So I ended up having to cut and then further cut the fights. Honestly, cutting fights almost always results in a better fight. It's like editing a script; it forces you to pick what's truly important to the story.

SAFD: How has your involvement with the SAFD benefited your career?

DEXTER: It gave me one. Seriously, though, I started as an actor and the audition is an actor's interview. When I became a full-time fight director, being able to say I was part of this organization was incredibly helpful. Knowing that this body of professionals with years of experience had said, "Yeah, you know what you're doing," gave me a lot more confidence when I was interviewing. I'm not great at self-promotion, and I like being part of something that's bigger than any one person. It's part of what I like about working in theatre - working together we can all make something much greater than trying to do it all on our own.

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

DEXTER: Work with as many people as possible. Learn as much as possible. When you work with lots of different

people, you not only see the many different approaches to stage combat, you also start to see what doesn't change. The basics that are always there in the technique. I work with a lot of young actors, and part of the goal is to get them to understand *why* the basics are the basics. I want anyone who trains with me to be able to easily adjust to any fighting style, any fight director, not be stuck being able to do only what I taught them.



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

DEXTER: I did my education backwards, so my first training was Drama Studio London USA, rather than a BA program. We had stage combat and it was just too much fun. And I remember a certain point where the light bulb went off. If you slowed down and took it moment by moment, you could figure out how to do almost anything that was physically complex. That hooked me. I started assisting J.R. Beardsley and Christopher Villa as much as possible, and then applied to the Teacher Training Workshop in 1988. In 1989 I got a last minute phone call from Allen Suddeth asking if I could take over Brian Brynes' spot assisting FM David Boushey. That's also how I met my wife, Rose Hauer, [who] was the Journeyman assistant.

SAFD: Who has helped you the most as far as your SAFD training?

DEXTER: Well, the Teacher Training Workshop in 1988 was such a huge eye-opener. One of those "moments." I knew I didn't know everything, but my God, I really saw how much I didn't know. Humbling and inspiring at the same time. Watching all the Fight Masters in action, seeing different personalities with different approaches. That probably was the best thing to help me find my own teaching style, rather than trying to imitate someone. But beyond the world of the SAFD, the single person who has helped me the most would have to be Erik Fredricksen, without a doubt. He's really been a mentor on a level beyond the stage combat world, and pretty much put me on the right career path when I decided to go to graduate school, and then he wrote the recommendation letter that got me into CMU. Yes, that's right. Erik Fredricksen is the reason I'm warping young minds today.

SAFD: What's your favorite weapon and why?

DEXTER: Whatever I'm choreographing at the moment. It has to be, to make the fight as good as possible and do justice to what the weapon can do. And it also gives me an excuse to research and invent and experiment. I love doing Unarmed. It's like playing cops-and-robbers again and is just plain fun. I love Smallsword, because it's elegant and it generally involves deceit. Great fencers are great liars and an actor is a liar with a good memory.

SAFD: What is your favorite film involving violence?

DEXTER: I remember seeing Jackie Chan for the first time in the late 1980's and it just blew me away. But you never forget your first love, so it would have to be Richard Lester's *The Three and Four Musketeers*. It's the perfect blend of the romance of the sword and the danger and consequences of violence.

SAFD: What other movement forms have you studied?

DEXTER: Akido, fencing (foil, epee and sabre in both classical Italian and modern French and German), Laban, Ching-Na Kung Fu, a little bit of Tai-Chi, some Mask, Commedia, and Clowning.

SAFD: Any future plans for further academic training?

DEXTER: God, I would love to have those plans. Right now, with the economy the way it is, my focus has to be on helping keep my youth theatre alive and healthy through the next two years.

SAFDL What is in your pockets right now?

DEXTER: Two gas receipts and my daughter Audrey's hair tie for karate class. Keys, cell phone and wallet live in my jacket, and in the Bay Area, I always have my jacket.

Footlight interview conducted by: Katie Mueller

CALL FOR APPLICATIONS!

The Cutting Edge is seeking a new Associate Editor. As a bi-monthly publication, *The Cutting Edge* publishes articles, information, and reports for its growing membership and is committed to assisting contributing members through the publication process. We strive to strengthen communication for the SAFD membership and to provide an outlet for the wealth of information they have to share.

Responsibilities for this position may include the following:

- Contacting regional workshop coordinators to obtain advertisements for upcoming workshops, organize who will write the report for the workshop, and assist the writer in completing a detailed report on or before the deadline for the next issue.
- Generating new material, columns, and/or contributing to the existing sections listed with each issue
- Initiating interview articles with the membership such as the *Footlight* and *Spotlight* series
- Collecting information on upcoming SPTs and SPRs across the country

Qualified applicants should meet the following requirements:

- Consistent access to the Internet and email
- An ability to work with MS Word, MS Excel, Adobe Acrobat and some kind of picture preview application
- Have a working knowledge of both Mac and PC applications and software differences
- The ability to produce articles and information in a timely fashion

If you are interested in finding a creative way to become more involved with this great organization please consider applying. This is an opportunity for new members to network and become more familiar with all that the SAFD has to offer. It also provides new ways for long-standing members to give back and affords some the motivation to publish work of their own. This position is limited to SAFD members and is currently a volunteer opportunity.

To apply, send an updated CV, a cover letter noting qualifications and what you hope to do for *The Cutting Edge*, as well as contact information for three references to Michael Mueller, Editor-in-Chief, at cuttingedge@safd.org or mjmueller3@aol.com. Thank you for considering this great opportunity.

I love the new format.
Good work!
-Michael Johnson

Unarmed Resources

The Cutting Edge is proud to present the third installment of our section on Unarmed reference material. Over the last six issues we have covered all eight disciplines and are now ready to begin again with additional material. Special thanks to Friend Allan Johnson, CT/FD Michael Johnson, CT/FD Geoffrey Kent, CT/FD Robert MacDougall, and CT/FD Ian Rose 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.

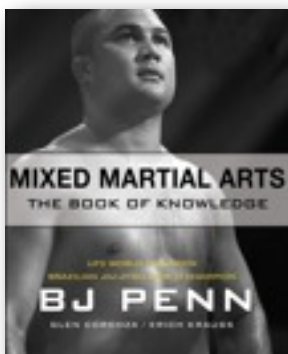
Please let us know your thoughts. What should be added to our list? Why? What should not be on the list and why? Please email comments, suggestions and thoughts to Michael Mueller at cuttingedge@safd.org.

Literature:



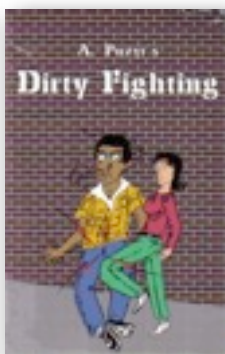
Small Circle Jujitsu
By: Wally Jay

ISBN #: 0897501225



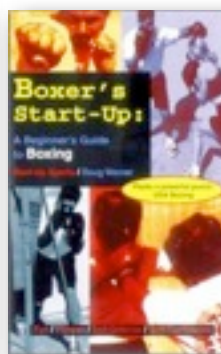
Mixed Martial Arts
By: BJ Penn

ISBN#: 0977731561



Dirty Fighting
By: Andy Puzyr

ISBN#: 0879470712



Boxer's Start Up
By: Doug Werner

ISBN#: 1884654096



Jeet Kune Do Vol. 3
By: Bruce Lee

ISBN#: 3806821410

"(This resource is) good for more western stylings."
- Friend Allan Johnson

"This helps explain punching a little." - CT/FD Geoffrey Kent

"I use this for punches."
- CT/FD Geoffrey Kent

Films:

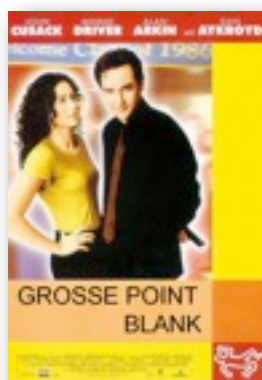


2 Days in the Valley

"(This film) has a great two woman fight scene."
- CT/FD Ian Rose

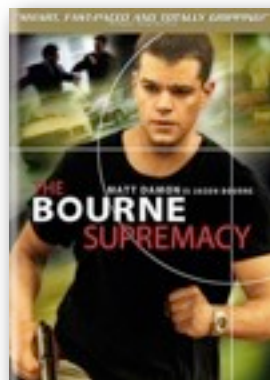


Casino Royale



Gross Pointe Blank

"(Good work in the scene with) John Cussack and Benny Urquidez."
- CT/FD Michael Johnson



The Bourne Supremacy



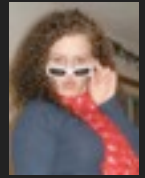
Raiders of the Lost Ark

"(This film is) a good unarmed-style film."
- CT/FD Ian Rose



“Is this Heaven?” “No, it’s CARNAGE.”

Carnage in the Corn Workshop Report 2008



BY: DANETTE BAKER AND AMIE ROOT

SAFD Mid-America Regional Rep. Mike Speck and SAFD Friend Karla Kash arranged it, and indeed they did come... from all over. Twenty-three participants, five faculty, five teaching assistants, and seven crazy interns from a smattering of states arrived to take part in the inaugural Carnage in the Corn stage combat workshop held on the crisp (really friggin’ cold) autumn weekend of November 22 and 23 at Drake University in Des Moines, Iowa.

Attendees ranged from novices, who’d only dreamed of wielding a sword, to experienced combatants looking for fun in their own back yard. The Emperor himself, Fight Master Mike Chin headed up the impressive list of instructors, sharing his fighting secrets with neophytes and veterans alike. Of course, no regional workshop would be complete without the interns. (Come on, this was written by two interns; you think we’re NOT going to spotlight ourselves?) Kayce Allison, Danette Baker, Randy “Rudy” Brown II, Michael Joseph Patrick Frame, Amie Root, and Drake University students Jack Sharkey, Nick Toussiant and assistant to the coordinators Abigail Kaufman worked silently (ha) behind the scenes to ensure that everything ran smoothly, and ecstatically sacrificed their bodies for the edification of others.

TAs Casey Kaleba, Craig Lawrence, Tonya Lynn, Alex Miller and Jason Tipsword expertly guided beginners through the basics in Rapier & Dagger, Knife, Unarmed, Single Sword and Sword & Shield while Chin and FD/CT Michael “MJ” Johnson taught additional weapon artfulness in Rapier and Quarterstaff. More experienced fighters tested their warrior skills in CT Ian Borden’s *Everyone Shops at the Same Armory* (a.k.a. Sword & Shield vs. Quarterstaff) and got down and dirty with deceptively sweet and gentle “MJ” in *Nasty Bitch Knife* and Borden’s *That’ll Leave a Mark*. Chin revealed secrets of the fighting Shaolin monks in *Shaolin Staff* and dealt the duels fast and furious in *Instant Choreography*, while “MJ” taught us how to make walls our new best friends in *Slammin’ and Jammin’*. For the lighter side of violence we turned to CT DC Wright’s *Groin Shots Are Funny* and Borden’s swashbuckling *Avast!* Speaking of DC, we think he’s part of Jackie Chan’s secret attempt to franchise himself. Can there be any other explanation for the series of fighting style classes showcasing Jackie Chan’s film fights: *Sticks of Chan* (beware of many men with big sticks) and *Fashions of Chan* (how to whup your enemy with their own wardrobe)? Eventually we all succumbed to the lure of promoting Jackie and started making future class suggestions: *Groceries of Chan*, *Interior Decorating with Chan*, and *How to Win Friends and Influence Enemies Jackie Chan style* ... oh the possibilities are endless...

There was blood squirting everywhere (literally everywhere; just ask the interns who climbed the walls in their cleaning efforts) in Casey’s *Bloodbath*. There was up close and

personal violence in “MJ’s” *Choke ‘Em Out* and *Five Kinds of Violence*, guns flashing in Lawrence’s *Gun Fu*, more fight choreography advice from Chin in *How to Choreograph Fights* and CT Brian LeTraunik’s *Create-a-Fight*, spotlight focus on falling safety in Chin’s *Falls*, sword skill finesse in DC’s *Pris de Fers*, havoc with found objects in Borden’s *Smashing!*, more swashbuckling fun in LeTraunik’s *Swash My Buckle*, *Buckle My Swash*, and a reminder that, in the end we are actors AND combatants with Borden’s *Oh, Right, ACTOR COMBATANT*. Finally, for a little relaxation we watched other people fight in LeTraunik’s *History of Swordfights in Film* and *Yuen Wo Ping Martial Arts Master*.

Saturday evening brought on the Unarmed skills proficiency renewals with five pairs of fighters demonstrating their skills and expertise. “MJ” Johnson choreographed the fight and FM Mike Chin adjudicated. We’re happy to report that all five pairs passed, with the pair of Alex Miller and Michael Frame receiving the coveted Examiner’s Award of Excellence! Following these always titillating renewals came a terrific Midwest regional meeting, and we’re proud to announce that 12 workshop participants joined our ranks as new members of the SAFD. In case you’re keeping track, that’s a 52% recruitment rate. BRAGGING RIGHTS!

Even during the lunch breaks the excitement never stopped. A raffle drawing was held on Saturday with Matt Franta winning half off tuition to Winter Wonderland Workshop. Sunday’s Silent Auction winners were Alex Miller who also received half off tuition for Winter Wonderland, and Michael Frame who obtained \$100.00 off of Eureka Workshop. Gee, Alex and Michael did really well at this workshop: EAE, silent auction winners ... what do they know that the rest of us don’t ... hmmm...

Everyone, the Carnage staff and the newest inductees to the world of stage combat alike, had a terrific time. Intern Randy Brown II put it best when he said “I was garroted and had my throat slit at Carnage in the Corn. It was Awesome!!!”



Carnage Group Shot by Casey Gradischnig

... MORE CARNAGE!

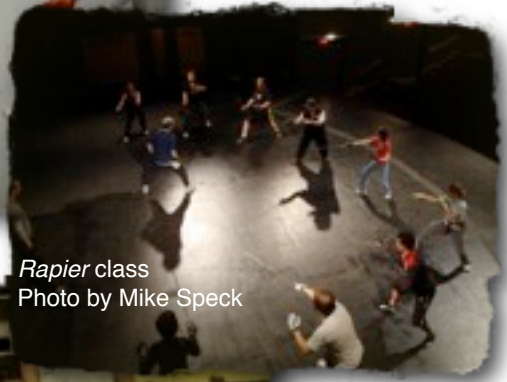
Mary Karcz, Lee Roth, and Michael Johnson in *Choke 'Em Out*
Photo by Unknown



Sticks of Chan
Photo by Mike Speck



Rapier class
Photo by Mike Speck



Paul Snyder, Alex Miller, and Cayla Marie Wolpers in *Single Sword class*
Photo by Mike Speck



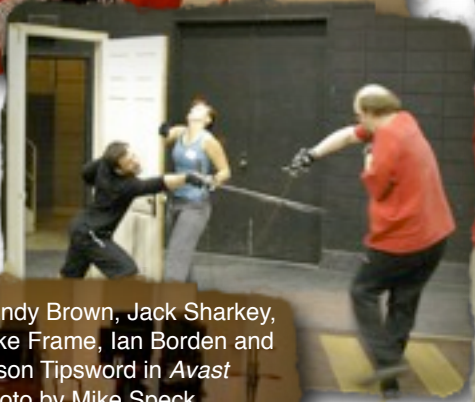
Casey Kaleba slitting Randy Brown's throat in *Bloodbath*
Photo by Mike Speck



Groin Shots Are Funny
Photo by Mike Speck



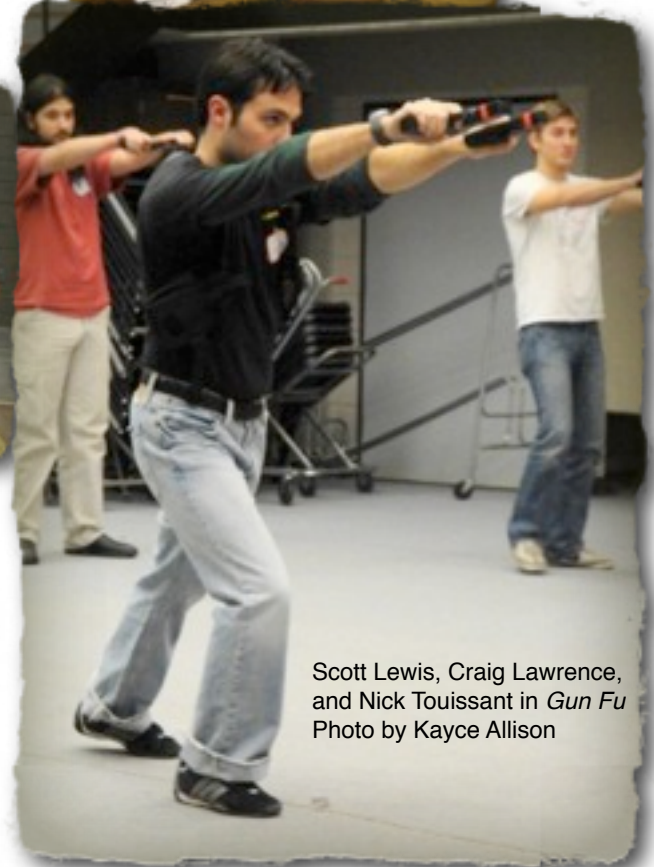
Nate Mitchell, Kayce Allison, and Mike Speck in *Instant Choreography*
Photo by Karla Kash



Randy Brown, Jack Sharkey, Mike Frame, Ian Borden and Jason Tipsword in *Avast*
Photo by Mike Speck



Scott Lewis, Craig Lawrence, and Nick Touissant in *Gun Fu*
Photo by Kayce Allison



Upcoming SPT's / SPR's

The SAFD membership is eager for opportunities to train, and *The Cutting Edge* is proud to keep you updated with the latest SPT/SPR events around the country. In addition to testing dates, we have also included information for 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 request can be seen in the listings below. TBAs/TBDs are fine as long as there is contact information, however we do require an estimated date rather than listing a class as "on-going". This helps to prevent information from becoming stagnant or outdated. 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 section. Please email your events, suggestions and thoughts to cuttingedge@safd.org.

When: Week of March 2, 2009
Where: University of North Carolina School of the Arts, Winston-Salem, NC
What: "Swordplays" An evening of SPT and SPR performances in various edged weapon styles
CT: Dale Girard
Adjudicator: TBA
Contact: Dale Girard - (336) 734-2834
dgirard@uncsa.edu

When: March 12, 2009
Where: The Theatre School at DePaul University
What: SPTs - UA, R&D, and QS
CTs: Nick Sandys and Neil Massey
Adjudicator: Chuck Coyl
Contact: Nick Sandys, (773) 398-3034
npullin@depaul.edu

When: March 21, 2009
Where: Denver Center Theatre Academy
What: SPT - KN
CT: Geoffrey Kent
Adjudicator: TBA
Contact: Geoffrey Kent, (303) 877-2670
geoffrey@thefightguy.com

When: May 2, 2009
Where: Temple University, Tomlinson Hall, Philadelphia, PA.
What: SPTs and SPRs in skills as per workshop participants' needs
CT: Ian Rose
Adjudicators: TBA
Contact: Ian Rose, (215) 802-3885
rosefights@comcast.net

When: Week of May 18, 2009
Where: University of North Carolina School of the Arts, Winston-Salem, NC.
What: "Tae Kwon Dale" An evening of TKD, SPT and SPR performances in UA and KN techniques
CT: Dale Girard
Adjudicator: TBA
Contact: Dale Girard, (336) 734-2834
dgirard@uncsa.edu

When: Late May - exact date TBD
Where: Brooklyn College, Graduate School, Brooklyn, N.Y.
What: SPT - UA and R&D
Class Info: January - May, 2009
Tuesdays, 1:00 - 5:00 PM
CT: Michael G. Chin
Adjudicator: J. David Brimmer
Contact: Mike Chin, (646) 246-4061
mikechin@thestagecombat.com

When: May, 2009
Where: Muhlenberg College, Allentown, PA (Undergraduate)
What: SPT - R&D
Class Info: January - May, 2009
Saturdays, 12:00 - 3:00 PM
CT: Michael G. Chin
Adjudicator: TBD
Contact: Michael G. Chin, (646) 246-4061
mikechin@thestagecombat.com

When: May, 2009
Where: Willamette University, Salem, OR
What: SPT - SS and S&S
Class Info: January - May, 2009
Mon. - Fri., 2:00 - 4:00PM
CT: Jonathan Cole
Adjudicator: TBD
Contact: Jonathan Cole, (503) 999-4709
jon@revengearts.com

When: May, 2009
Where: Elgin Community College, Elgin, IL
What: SPT - BS
Class Info: January to May, 2009
Mondays/Wednesdays 3:30 - 4:45PM
CT: Stephen Gray
Adjudicator: TBD
Contact: Stephen Gray, (773) 818-7972
sgray@elgin.edu

When: May, 2009
Where: Elgin Community College, Elgin, IL
What: SPT - SS
Class Info: January to May, 2009
Tuesdays/Thursdays 3:30 - 4:45PM
CT: John Tovar
Adjudicator: TBD
Contact: John Tovar, (630) 330-4293
jtovar@elgin.edu

When: May, 2009
Where: East Carolina University
What: SPT - UA and R&D
Class Info: January to May, 2009
CT: Jill Matarelli Carlson
Adjudicator: TBD
Contact: Jill Matarelli Carlson, (252)
328-5489
carlsonj@ecu.edu

When: June, 2009
Where: Wright State University, Dayton,
OH
What: SPT - UA, R&D or SiS
CT: Bruce Cromer
Adjudicator: TBD
Contact: Bruce Cromer, (937) 767-8510
bruce.cromer@wright.edu

When: May, 2010
Where: New Mexico State University, Las
Cruces, NM
(undergrad)
What: SPT: UA, R&D, TBD
Class Info: September to May, 2010
CT: Tim Pinnow
Adjudicator: TBD
Contact: Tim Pinnow, (505) 646-4517
tpinnow@nmsu.edu

INTRODUCING OUR NEW REGIONAL REPRESENTATIVES!

The staff at *The Cutting Edge* would like to welcome two new Regional Representatives to the SAFD. AAC Benaiah Anderson will be taking over for Jeff Bull in the Rocky Mountain region, and CT Robert Najarian will be taking over CT Richard Hedderman in the New England region. Thanks to Jeff and Richard for their years of service. We hope you will take a moment to welcome Benaiah and Robert.



GET TO KNOW ROBERT NAJARIAN:

Robert Najarian is an actor, instructor, and fight director based in Cambridge, Mass. Some of his regional acting credits include *Einstein's Dreams* with Underground Railway Theatre, *Take Me Out* with Speakeasy Stage Company / Boston Theatre Works, *The Complete Works of William Shakespeare abridged*, *A Streetcar Named Desire*, and *The Underpants* with Foothills Theatre, *And Then There Were None* with Stoneham Theatre, *Don Giovanni*

with Washington National Opera, and Boston's longest running show - *Shear Madness* at the Charles St. Playhouse. Some of his fight direction credits include *As You Like It* with Commonwealth Shakespeare Company, *Don Quixote* with Boston Ballet, *The Lieutenant of Inishmore* with New Repertory Theatre, *A Streetcar Named Desire* with Foothills Theatre, *West Side Story* with Boston Conservatory, and *Hamlet* with Shakespeare Now! Theatre Company. He currently teaches in the Theatre Departments at Boston University (combat and movement), College of the Holy Cross (acting and combat), Emerson College (movement), and the Emergency Medical Services Department at Northeastern University (EMT practical skills). He is also an instructor at The Stage Combat Studio at Bay State Fencers in Somerville, Mass. MFA: The Shakespeare Theatre's Academy for Classical Acting at the George Washington University. BA: Bowdoin College.

A WORD FROM ROBERT:

My thanks to the Society for this appointment as Regional Representative of New England. I have been fortunate enough to call the Northeast my home for most of my life. We have a modest but dedicated cadre of actors interested in making theatrical combat part of their professional artistic lives. As of now, Boston boasts of many conservatory-style acting programs that include theatrical combat as part of their curriculum such as Boston University, Emerson College, Brandeis University, and the American Repertory Theatre's Institute for Advanced Acting. With the increased commercial and film work available in Massachusetts, it is my hope that New England will be the site of more professional opportunities for our membership in the near future. Whether you are in Orono, Burlington, Worcester, New London, or Pawtucket, please know that there are members closer than you may think to train with in this region. Even if you already think I have your email, please do drop me a line so that we can all stay apprised of the opportunities in every corner of the region. My best wishes for continued success to all my colleagues in the SAFD.



GET TO KNOW BENAIAH ANDERSON:

Benaiah Anderson is an actor, fight director, and stage combat instructor based out of Denver. He has worked for high schools, universities, and theatres all along the front range, and has travelled out of state for a few jobs as well. Some of his recent fight direction credits include *The Lying Kind* for Theatreworks in Colorado Springs, *Beauty and the Beast* for Town Hall in Denver, and *The Miracle Worker* for

Fossil Ridge High School in Fort Collins. He worked as an Actor and Fight Captain for the 2008 Colorado Shakespeare Festival, and also served as the Festival Armorer. He has a bachelors degree in acting from Kansas State and recently returned there to choreograph the violence for their production of *Romeo and Juliet*. His favorite professional experience was working as an Actor and Fight Captain for Listen Production's western-themed *Macbeth*.

A WORD FROM BENAIAH:

I have been involved with the SAFD since I first met Geoff Kent in Banff at the 2000 Paddy Crean International Stage Combat Workshop. He said that Manhattan, Kansas wasn't all that far from Denver, Colorado and that I ought to come visit him sometime. And so it began. I owe my professional career to that meeting and have decided that it is my time to give something back, both to Mr. Kent and the organization he so has ably represented. This organization, from Fight Masters I have taken classes from down to Actor Combatants I have taken classes with, has had a significant impact in shaping the trajectory of my life over the past several years and I must say thanks, and hopefully begin to influence the trajectory of others. This is my first real step in giving back to the organization that has taken so many steps for me.

A NOTE FROM RICHARD HEDDERMAN:



I'm very grateful for the opportunity to have served the society as Regional Rep for the great New England region. Now that fortune and fate have swept me onward, I'm pleased to hand the job off to Rob Najarian who, I'm confident, will skillfully represent the region with new energy. Thanks, all, for a great experience and fight safe!

Regional Reports

A Look At Our Membership Around the World

East Central Region:

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



By: Ray Rodriguez
e: ECRegRep@safd.org

A report was not submitted for this issue.

Great Lakes Region:

Illinois, Indiana, Michigan, Ohio, Wisconsin



By: Jim Stark
e: GLRegRep@safd.org

Friend Mary Shen Barnidge, reports Greg Poljacik did "a lotta ultraviolence" for *Frankenstein In Love*, and Kevin Asselin developed some stylish and innovative violence for *The Maids*. She is currently interviewing the cat wrangler for

an upcoming production of *The Lieutenant of Inishmore*.

CT/FD Bruce Cromer will be teaching stage combat (and assorted acting and movement courses) to his BFA Acting majors at Wright State University during the coming winter and spring quarters. In November, he was the narrator for the Dayton Philharmonic Orchestra's *The Conductor is Dead*. December found him Scrooging again in the Cincinnati Playhouse's *A Christmas Carol* (fourth year in the role, twelfth year in the production). In January and February, he played Grin Dell and Rattler Man in the Human Race Theatre's *Brother Wolf*: an Appalachian adaptation of *Beowulf*.

CT/FD Paul Dennhardt taught a Smallsword Skills Proficiency Test class and the test was conducted on December 12, 2008. Fight Master David Leong adjudicated and 26 students passed with 10 receiving the Examiner's Award for Excellence. This fall he staged movement and violence for *The Philadelphia Story*, *Dracula*, *Dog Sees God*, *In The Last Six Months*, and *Yerma* at Illinois State University.

In January, **AAC Michael Gatto** appeared in the role of Smirnov in the Great Lakes Theater Festival's touring production of Anton Chekhov's *The Brute*, and began teaching stage combat at Cleveland State University.

AAC Amy E. Harmon is in rehearsal for Babes With Blades' first all-female Shakespeare - *Macbeth*. She's playing Macduff, and is awfully darn excited about finally getting to be a good guy! Discounts will be available for all SAFD members 5/7 - 5/10. Visit www.BabesWithBlades.org for details.

This fall, **AAC Richard Hedderman** taught Unarmed and basic rapier at UW-Milwaukee where he's Lecturer in stage combat. He also directed fights for a student production of Susan Nemeth's *Mill Fire*.

CT Brian LeTraunik is now halfway through the MFA acting program at Western Illinois University. He taught his own Movement class and co-taught stage combat classes with fellow CT DC Wright. He also appeared in *Gross Indecency* and *A Man of No Importance*.

He taught at the inaugural Carnage in the Corn workshop as well as the Winter Wonderland Workshop.

CT/FD John McFarland appeared in the run of a world premier musical of *The Bowery Boys* at the Marriot Theatre at Lincolnshire. He is in his ninth year at Columbia College Chicago where he teaches Voice for the actor, Stage Combat and Violence in the Contemporary Theatre.

AAC Adam Noble just finished his third semester as MFA Movement Professor at Indiana University, where he has been devoting himself to streamlining and outfitting the university armory. This fall, Adam choreographed the stage violence for *The Wild Party*, *Hamlet*, *Marisol* and *Treasure Island*. He and his wife have begun rehearsals for their own movement theatre piece, *Terminus*, slated to run in the early spring. Adam also served enthusiastically as a TA for the Winter Wonderland Workshop again this January.

CT/FD Nick Sandys recently choreographed fights for Lynn Nottage's *Ruined* at The Goodman Theatre, which transferred to Manhattan Theatre Club; for *The Seafarer* at Steppenwolf Theatre; for *Tristan & Isolde* at Lyric Opera of Chicago; and *Il Trovatore* at The Met in NYC. He is now directing Remy Bumpo's "thinktank" project for 2008, entitled *American Gothic* and featuring three spoken-word performers.

AC Steven Schwall recently appeared in the title role of the new musical version of *Willie Wonka*, and choreographed the stage violence for *Deathtrap* in January. He continues graduate study at Eastern Michigan University.

CT and Regional Rep. Jim Stark was delighted to join the teaching staff at the Winter Wonderland, after appearing in *Wise Man* for the Riverrun Theatre Company. In February, he opened a one-man show based on the writings of Vincent van Gogh, while directing *Machinal* for the Hanover College Theatre.

FM David Woolley continues teaching at Columbia College Chicago. He taught at the Winter Wonderland Workshop; staged fights for *Don't Dress For Dinner*

at the Royal George Theater; started a 20th season performing as Guido in *Dirk and Guido: the Swordsmen*, with Douglas R Mumaw and celebrated his 50th birthday by playing Major General Stanley in *Pirates of Penzance* as a Guest Artist at Columbia.

International:



By: Bret Yount
e: IntlRegRep@safd.org

A report was not submitted for this issue.

Mid-America Region:

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



By: Mike Speck
e: MARegRep@safd.org

Friend Matt Franta attended regional workshops *Carnage in the Corn* in Des Moines, *Winter Wonderland* in Elgin, and the *Paddy Crean* in Banff, Canada. He also choreographed and performed the fights for *Commedia Beauregard's* production of *A Klingon Christmas Carol*.

Friend Mike Lubke is writing, directing, choreographing, and performing in a human combat chess show at the University of Minnesota on April 4, 2009. It's a 10-fight show including singlesword, historical rapier,

broadsword, broadsword/shield, smallsword, quarterstaff, and an unarmed fight. He also attended the *Winter Wonderland Workshop* in January.

AC Phil Meece had a busy 2008, attending the *Central Illinois Stage Combat Workshop* and the *ACW*. He passed in all five weapons. He also choreographed fights for *A Circle of Grandmothers* (an original work by Dr. Kim Harris), *Long Day's Journey into Night*, and *Macbeth*, all at *William Jewell College*, where he's studying theatre. In January he attended the *Winter Wonderland Workshop* in Elgin.

Friend David P. Schneider choreographed the violence for *Cromulent Shakespeare Company's* winter repertory season: *Richard III* and *Hunchback of Notre Dame*.

AAC and Regional Rep. Mike Speck taught a workshop in *Acting the Fight* at the *Minnesota Thespian Festival*, and attended the *Winter Wonderland Workshop*.

CT Paul Steger has been keeping busy as the *Director of the Johnny Carson School of Theatre and Film* and *Executive Director for the Nebraska Repertory Theatre at the University of Nebraska-Lincoln*. He is happy to be one of three *SAFD Certified Teachers* at the *Carson School*. *Ian Borden* joined them in the fall of 2008, teaching a slew of classes; "Harris Smith and I were very glad he was able to join in on the fun". Paul directed *As You Like It* for the *University Theatre* season (Harris Smith working as *Fight Director*) in *October/November* and just finished performing in *David Sedaris' The Santaland Diaries* for the *Nebraska Repertory Theatre*. He directed *The Exonerated* for the *Rep* this past summer and continues to keep busy, having helmed a multi-million dollar renovation and the recent dedication of the *School* over the last three years. Paul is currently the *Executive Producer* on the first *Carson School Film*, entitled *Vipers in the Grass*, written by *Hollywood* writer *Jorge Zamacona*. A team of experienced *Hollywood* folk will be coming to *Lincoln* to work with students on the project. Paul also served as *Fight/Stunt Coordinator* on the *PBS* documentary entitled *Most Honorable Son*, the story of *Ben Kuroki*, a *Japanese American* from *Nebraska* fighting in *WWII*, the only *Japanese American* to bomb mainland *Japan* in a *B-29*. The piece aired in conjunction with *Ken Burns' The War* in the fall of 2007.

Mid-America Region:

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



By: Richard Hedderman
e: NERegRep@safd.org

A report was not submitted for this issue.

Northwest Region:

Washington, Alaska, Oregon



By: Heidi Wolf
e: NWRegRep@safd.org

AAC Molly G Boettcher spent the summer of 2008 working on various short films with several fight colleagues. She found it a great pleasure and privilege to "beat up" her friends and looks forward to working with them again. At the beginning of the fall she joined *FM Geof Alm* as *Co-Assistant* for his basic stage combat course through *Freehold Theater*. The course runs over three quarters from *October* to *June* allowing the students to work in *Rapier* and *Dagger*, *Unarmed & Broadsword*. The experience of working with *FM Alm* and co-assistant *Friend Amber Rack* has been more than words can describe. There are still two quarters of the course left and she looks forward to all the work!

At the end of 2008 Molly attended the IOSP Paddy Crean Workshop in Banff, Canada. There she had the great privilege to work with fellow combatants from all over the world and even a few neighbors from the states. Molly is very grateful for all the work that she was able to do in 2008 and looks forward to what 2009 might hold.

AAC Casey Brown has kept busy during the last part of 2008. He appeared in the shorts *Poor Recycled Trash*, alongside AC Stacy Bush and AAC Molly Boettcher, and *Crimson Nail*. He also returned to Seattle Opera in their production of *Elektra*, where he played a male slave and an assassin. He also was a part of the final battle, performing choreography by FM Geof Alm. Casey also certified in Knife and completed renewals in Rapier and Dagger, Small Sword and Single Sword. At the end of the year, Casey traveled again to Banff, Canada, to attend the Paddy Crean International Art of the Sword workshop. Looking ahead toward 2009, Casey will be returning to his alma mater, Carroll College in Helena, MT, to choreograph the fights for their production of *As You Like It*. He will also be teaching a series of introductory unarmed stage combat classes for the University of Portland, in Portland, OR. He continued to teach for Studio-East Children's theater and looks forward to more performing, teaching, and training opportunities in 2009.

AAC/CT Jonathan Cole just finished teaching SPTs in five weapons (UA, QS, KN, SiS, & R&D) and SPRs in Unarmed, Single Sword and Rapier & Dagger at Willamette University. He also just renewed in Unarmed, Rapier & Dagger and Single Sword with AC and Willamette University Guest Artist Michael Brusasco as partner. He was humbled to see what a year and a half of teaching with little additional training has done to his wrist and feet (O!). Jonathan also did some private training with a couple of incredibly dedicated and talented fighters: AC Michael Mueller (Boise, ID) and AC and Revenge Arts associate Chris DuVal (Ashland, OR) who came out at various points this fall to do hours in Quarterstaff, Single Sword and Knife, and they all had a blast! He continues to stay active in the Portland and Salem choreography scene with Revenge Arts co-owner AAC/CT Ted deChatelet, and is excited to teach at the 2009 Winter Wonderland Workshop. He's also extremely proud of his students: many picked up their third, fourth or fifth weapons this round, and AC Matthew Romein, AC Amanda Washko and AC Tara McLaughlan just completed SPTs in their sixth weapons!

Pacific West Region:

California, Nevada, Arizona,
Hawaii



By: Robert Hamilton
e: PWRegRep@safd.org

Honorary Member Anthony De Longis started off the year with a job, always a good thing, for Rockstar Productions, who produced Grand Theft Auto 4 among other huge game hits. The project is very secret but looks like a lot of fun. He also had his two part series on the combative applications of the whip appeared in the December and January issues of Black Belt Magazine. They also filmed a short whip improvisation to accompany the articles, which can be seen at http://www.blackbeltmag.com/anthony_de_longis_bullwhip_december_2008_black_belt/videos/163. In addition, they also inducted him into the Black Belt Hall of Fame as 2008 Weapons Instructor of the Year. The History Channel featured his whip skills for their new *Extreme Marksman*, which aired on January 25. He performed both on the

Honorary Member Anthony DeLongis
Photo by: John Leonetti



ground (finesse body envelopments and close target work with his wife Dr. Mary as well as combative applications) and an assortment of mounted challenges with this project. Photographer John Leonetti captured the moment beautifully on camera at <http://web.me.com/johnleonetti/cracktice>. They repeated these stunts for Ride For A Cure, with stunt coordinating legends Terry Leonard, Walter Scott, Royden Clark and a host of other worthies in attendance. He also choreographed and co-starred on a new series called *Leverage* playing a Russian character, "the butcher of Kiev", that aired on January 13 on TNT. Additionally, he performed a gladiator fight for coordinator Danny Weselis on *Eli Stone*, which aired on ABC on January 20, and aided in the staging of some Double Swords vs. Sword and Shield action. All this, in addition to his continued teaching and training at Rancho Indalo, has made for a very busy schedule. He encourages anyone interested in his work or advancing their own techniques to find out more information at www.delongis.com/indalo.

CT Todd Loweth sends his regards to one and all. As some of you know, Todd had been embroiled in the fight of his life. His enemy - Cancer. After a year and a half of chemo and radiation treatments and a few surgeries, he is glad to report that the prognosis is good and he was back on his feet in no time teaching this summer at the NSCW East, assisting FM David Brimmer in Broadsword for the ACW and teaching Smallsword and Quarterstaff of the ISC. Todd also choreographed the violence for a few shows. He directed a hammer fight in a new play based on the relationship between Bob Dylan and The Band, *Down in the Basemen*, which was written and directed by his good friend Bill Mesnik. Todd also restaged *The Wrestling Season* for El Camino College. He still performs as Mick Jagger on a regular basis and continues to write, perform, and record original tunes. Todd is lucky to be alive and he's grateful to all who have helped him to survive *The Big Bad C* (one of his latest songs). One for all and all for one. It works.

AAC Andrea Robertson has been keeping busy this past semester. She directed two shows in the Phoenix area, *Lend me a Tenor* and *Miracle on 34th St*. Andrea also choreographed *Crow and Weasel* and did the fight direction for *Oklahoma*, *Macbeth*, and *Deathtrap*. At one point she was juggling five shows at once on top of her teaching load, a feat she's not sure she cares to repeat! This semester she also taught an Unarmed,

Quarterstaff, Knife class and looks forward to doing some sword work next semester.

Rocky Mountain Region:

Idaho, Montana, Colorado,
Utah, Wyoming



By: Jeff Bull

e: RMRegRep@safd.org

AC Benaiah Anderson had a very busy 2008. A few of the shows he choreographed recently include his seventh *Romeo and Juliet*, a western *Much Ado About Nothing*, *The Lying Kind* for Theatreworks in Colorado Springs, and *The Miracle Worker* for a High School in Fort Collins. He also taught the Fall semester for Tara Performing Arts High School, where he is on faculty. He taught at The Denver School of the Arts for a month before their Christmas break and has just started work as an actor and Fight Captain in The Denver Center Theater Company's production of *Richard III*, with Geoffrey Kent as Fight Director. Benaiah was recently cast as



AC Michael Mueller in *Macbeth*,
Great Lakes Theater Festival

Valvert in Theatrework's production of *Cyrano* and will be going into rehearsals for that show as soon as *Richard III* ends.

In January **CT/FD and SAFD President Geoffrey Kent** will appear in and stage violence for *Richard III* for Denver Center Theatre Company and *Macbeth* for the National Theatre Conservatory. This summer he returns to the Colorado Shakespeare Festival to play Benedick in *Much Ado About Nothing* as well as serve as Fight Director for the 2009 season.

AC Michael Mueller had a great close to 2008. Having returned from a great run of *Macbeth* with the Great Lakes Theatre Festival, he did a short trade show in Nashville, Tenn. before settling into his new home for the holidays. He is currently teaching for the Idaho Shakespeare Festival and planning for more combat training in the coming months.

South East Region:

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



By: John Cashman

e: SERegRep@safd.org

AAC T David Rutherford just completed an action film titled *Gathering of Heroes: Legend of the Seven Swords* with Christopher Atkins in November. He'll be in another film called *The Highwayman* this coming Spring. On stage, he was in *The Lying Kind*, a British Farce with lots of prat-falls and other physical stuff for Theatreworks in Colorado Springs, which ran through December.

Friend Benjamin Curns started off 2008 at the American Shakespeare Center's Blackfriars Playhouse playing the title role in *Macbeth*, Cloten in *Cymbeline*, as

well as serving as fight captain for *Jew of Malta* and playing Pilia-Borza. Returning to NYC in the spring, Ben served as Fight Director for the Fire Island Shakespeare Company's production of *I Hate Hamlet*, the Roust Theatre Company's *Macbeth*, and starred as Falstaff in the ShakespeareNYC productions of *Henry IV parts 1 & 2*, with fights directed by Al Foote III. Ben looks forward to a new world of violence this winter where he'll play Vindici in *Revenger's Tragedy* and deFlores in *The Changeling* as part of the American Shakespeare Center's Renaissance Season.

AC Ilene Fins directed a new adaptation of *King Lear* called *Lear Inc.* written by D.A. Ward set in a contemporary military defense contractor corporation with Malcom Lear dividing his empire! Northwest Region's AAC, Gordon Carpenter choreographed the fights using rapier, daggers and katanas! The show runs Feb. 26 through March 1 at Harrison Arts Center in Lakeland, FL www.harrisonarts.com.

FM Dale Girard continues to direct the stage combat program at the University of North Carolina School of the Arts (UNCSA). Along with his busy teaching schedule, Dale just completed staging the fights for *Hamlet* at Davidson College, *Kid Champion*, *Ah, Wilderness!*, *Charlie's Aunt* and *Chekhov in Yalta* for UNCSA, as well as serving as Stunt Safety Coordinator for several student film projects. In 2009 he is preparing workshops and master classes for the Asolo Theatre in FL, the Winter Wonderland in Chicago and the Beach Bash in Virginia. Around his busy schedule, Dale still continues training in Tae Kwon Do and Hopkido with his sons Matthew (9) and Derek (7). He is presently preparing for his Yi Dan test in April and, under Grand Master Woo Sup Kim, continues to serve as an assistant instructor for Tiger Kim's Tae Kwon Do.

CT/FD Jeff A.R. Jones has had a busy and bloody end of year. In late summer he staged *Peter Pan* for North Carolina Theatre. In addition to his day job as a scenic designer, he staged *My Sister in This House* (brutal murders and blood effects) at Peace College, *Don Quixote* for Carolina Ballet (fighting windmills and jousting on dancer horses), *Moon Over Buffalo* at Broughton HS (comedic swordplay for high-schoolers), and *Sweeney Todd* (lots of blood effects). With the design work, he opened five shows over six weeks, two of which opened a night apart. In September, he was challenged to a Smallsword duel by someone he didn't know, but never heard

from again. He is currently working on Cry Havoc at Peace College. He will be teaching Single Sword at Duke in the spring and continues his private classes in Raleigh.

AC Jim McClellan recently did Knife and hand-to-hand (with emphasis on jujitsu and shuai jiao) fight choreography for a Doctor Phillips High School production of a modern paramilitary version of *Julius Caesar*. Instead of togas and swords, used camo, knives and knuckles. Fun stuff!

AC Brad Oxnam is an Actor in Nashville, a Teaching Artist with Nashville Shakespeare Festival, and an Adjunct Instructor at Middle Tennessee State University. Brad just completed acting in Boiler Room Theatre's *Damn Yankees* and Street Theatre Company's *Evita* (for which also did some Unarmed combat). He coached slips and faints for Pull-Tight Players' production of *The Glass Menagerie* and will be presenting a workshop in universal mask at SETC 2009.

AC Matthew H von Redlich has been busy fight arranging in the Tuscaloosa and Birmingham area. Some recent shows include *A Christmas Story* and *Grease* for Center Stage Theatre Company, *Mega-Heroes* for the Birmingham Children's Theatre, *The Three Musketeers* and *A Midsummer Night's Dream* for Tuscaloosa Academy and *Treasure Island* for Our Lady of the Valley Catholic School. He plans on attending the Boil at Louisiana Tech on April 10 and 11.

South West Region:

New Mexico, Texas, Oklahoma,
Arkansas, Louisiana



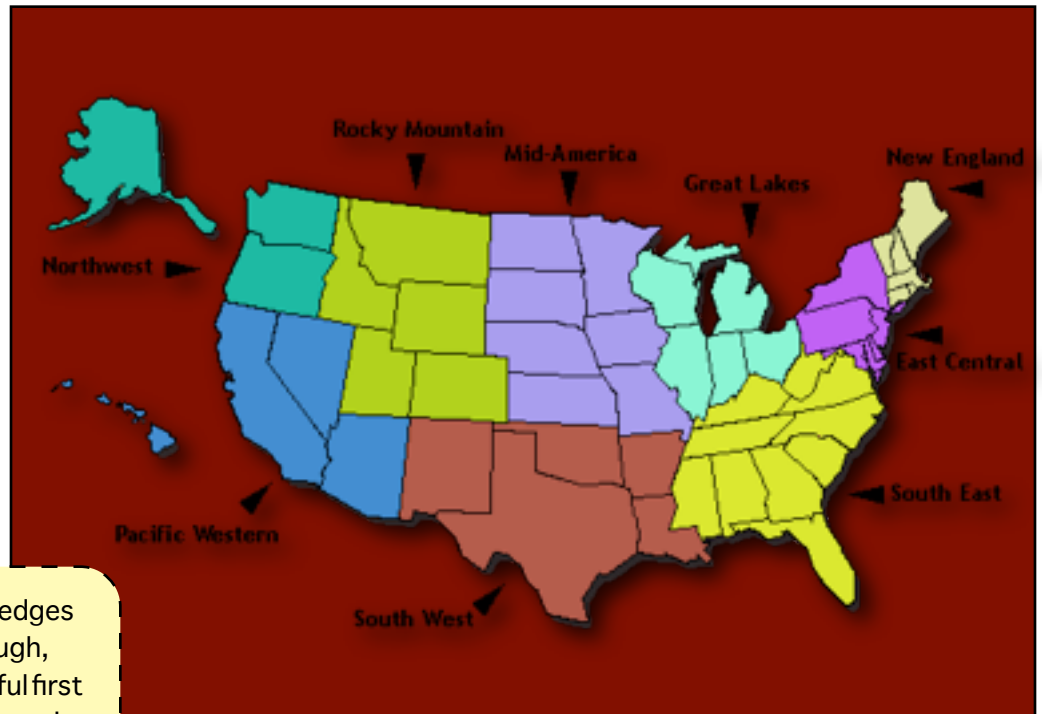
By: Ann Candler Harlan
e: SWRegRep@safd.org

Friend Patrick Costa has been working with *Steel: The Show*, a street theater and stage show, as director, writer, and choreographer.

“Congratulations on your first issue, I’m really impressed and best wishes for the future.”

- Janet Lewis
Editor: Fighting Talk

FD Jack Young directed *Julius Caesar*, and did the fights for it, *Royal Hunt of the Sun*, *Twelfth Night* and *1776* at the Texas Shakespeare Festival. He also directed *Metamorphoses* for the University of Houston MFA program. He’s about to go recruit a new class of MFA performers in Chicago and at SETC, as he and **FM Brian Byrnes** continue to develop the new Alley Theatre/University of Houston MFA partnership.



“[I’m] not enamored of the torn-off edges around photographs. Overall, though, congratulations on a largely successful first attempt at a fully electronic newsletter. It reflects what must have been a huge effort by The Cutting Edge staff. Many thanks to you all!”

- Heidi Wolf

March Madness VI

Stage Combat Workshop

Northern Kentucky University

March 14 and 15, 2009

This year's Dream Team :
(so far)

Chuck Coyl, Michael Chin (SAFD Fight Masters)

Michael Johnson (SAFD Fight Director)

Gina Cerimele-Mechley, DC Wright, John Tovar (SAFD Certified Teachers)

Plus More!!!

Past Classes:

Laban Rapier and Dagger, Sneaky Sh*t, Isengard Style Mass Battle, Voice and Violence, Contemporary Violence, Lightsaber, plus basic classes in all 8 SAFD recognized-weapons

Workshop Fee: \$200

Fee includes catered breakfasts and lunches, and a t-shirt!

\$175 for SAFD members, union affiliates, students with valid ID OR early registration

\$150 for SAFD members, union affiliates, students with valid ID AND early registration

ALL DISCOUNTED PRICES MUST BE PAID IN FULL BY 3/1/09

Questions? Call 513-295-4788 or email us at cincymarchmadness@yahoo.com

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VIRGINIA BEACH BASH

March 28 & 29, 2009

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www.regent.edu/beachbash

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THEATRICAL FIREARMS

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Students will fire blanks and black powder
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\$280 plus SAFD test fee of \$25
All equipment included.

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Prerequisites and additional fees apply.
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www.rumbleintherockies.com



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National Stage Combat Workshop 2009!

HELD AT - THE UNIVERSITY OF NORTH CAROLINA SCHOOL OF THE ARTS

DATES:
July 5th - 24th

Introduction to Stage Combat!	Actor-Combatant Workshop!	Advanced Actor-Combatant Workshop!
\$1250 - College/Professional	\$1500 - Tuition	\$2150 - Tuition
\$1350 - High School	\$830 - Room & Board	\$ 830 - Room & Board
\$830 - Room & Board		

Discounts available for all SAFD members - For more information visit: www.safd.org

The Texas Intensive Stage Combat Workshop & The Fight Directors Forum Labor Day Weekend 2009

A Society of American Fight Directors Sanctioned Event

The Texas Intensive Stage Combat Workshop

9am-6:30pm, Saturday and Sunday, September 5th & 6th, 2009 (Labor Day Weekend)

Applying performance principles of stage combat in a variety of classes for beginner to advanced level actor/fighters. *Skills Proficiency Renewals (SPR) offered on Monday, Sept. 7th. Additional fees apply.*

The Fight Directors Forum

7:00-9:00pm Friday, September 4th, 2009

Start the weekend off with "a special seminar in fundamental principles of stage fighting from a fight director's point of view". This event is open to the public and free of charge.



The Texas Intensive
Society of American Fight Directors Regional Workshop
School of Theatre & Dance
UNIVERSITY of HOUSTON

Workshop Fee: \$175.00 T-shirt and food included!

Pre-registration is highly recommended. 10% discount for - S.A.F.D. members -or- groups of six or more! One discount per participant. 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 with contact information to: Frowbiz, 5041 Nina Lee Lane, Houston, TX 77092 or Fax with a credit card# 713-683-0467

* For Registration form or inquiries write to Ann C. Harlan, Sponsor, via SWRegRep@safd.org or call 713-419-9321 *

Philadelphia Stage Combat Workshop!

www.philascw.org

Date: October 3-4, 2009

Location: Philadelphia, PA

Cost: \$250 or \$175 if SAFD by 9/1/09

Register: (215) 802-3885

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

Instructors:

SAFD CT/FD John Bellomo

SAFD CT/FD Charles Conwell

SAFD CT/FD Ian Rose

FD J. Alex Cordaro



Discounts:

10% SAFD at the door

\$225 SAFD & Student ID at the door

\$275 at the door



Hosted by the University of the Arts

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

Past Classes:

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Melee vs. Duel
Skirts, Heels, & Swords
Unarmed vs. Knife
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Historical Photo #2:
J. Allen Suddeth and Paddy Crean



Historical Photo #3:
J. Allen Suddeth & k. Jenny Jones



Call For 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 - but color is preferred
 - 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.

Did You Forget Your Dues?

It is hard to believe that another year has come and gone. So many things have happened that it is easy to understand why you forgot to pay your annual dues, but it is not too late. By renewing your membership now, your SAFD status can pick up right where you left off. Follow the directions on the site to get your membership today.

Fill out the membership application form, and make out your check to SAFD and mail it to:

*You can also safely and securely pay your dues via the Internet by visiting:

<http://www.safd.org/Membership/memform.html>

OR

Society of American Fight Directors
1350 E. Flamingo Road, #25, Las Vegas, NV 89119

Don't Procrastinate!

2009 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 mail 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 online 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
- A free T-Shirt (Available to new and renewing members)
- And much, much more...

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

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

Please fill in the information for the gift receiver below.

Amount Enclosed (\$45.00/year USA, \$55.00/year Outside USA) \$ _____ **.00**

Payment Method (please check one): Paid online via Credit Card (please include copy of online receipt) Paid via enclosed Check Check # _____

General Information

Membership Level (please check one):

Organization Friend Actor/Combatant Advanced Actor/Combatant Certified Teacher Fight Director

Name (First, MI, Last): _____

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Cell Phone: _____

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Union Affiliations (SAG, AEA, etc.): _____

T-Shirt Size (please check one):

S M L XL XXL

Please check the following:

- I would like to receive information regarding SAFD sanctioned workshops: YES NO
- I would like to receive information regarding non-sanctioned workshops: YES NO
- I would like to receive information regarding SAFD classes in my area: YES NO
- I would like to receive information regarding SAFD merchandise: YES NO

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

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

Photocopy & Mail with payment or receipt to: **SAFD**, 1350 East Flamingo Road #25, Las Vegas, NV. 89119

Word of the Issue:

CROISE

Dictionary Definition:

CROISE - noun

1. A pilgrim bearing or wearing a cross. [Obs.]
2. A crusader. [Obs.]

SAFD Definition:

CROISE: (Fr.) (also *Twist* or *Cut Down*)

An attack on the blade which carries the opposing weapon from a high line to a low line, or vice versa, but on the same side as the engagement! not diagonally across like a bind.

“Your statement that this is the biggest volume to date makes me say ... woohoo! Well done, regardless of errors, glitches, and snafus.”

-Bill Hulings



WHY SHOULD YOU JOIN THE SAFD?

Save

If you join on the day of your spt (skills proficiency test), you join at a 33% discount. Pay only \$30 instead of \$45 for your first year of membership.

Network

Become a member of a close-knit organization within a close-knit industry. We think we're a pretty friendly bunch and we're always happy to meet more new members.

Discounts

Attend future SAFD workshops at a discounted rate. National and regional workshops offer big savings once you're an SAFD member.

Access

Get listed on the new and improved SAFD website that gives you access to member info across the nation. If you move or are working out of town, you'll be able to contact local SAFD members more easily.

Opportunities

The new and improved SAFD website will also allow directors, fight directors, casting directors and other employers an easy way to find you and other qualified fighters in your neck of the woods.