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The Society of American Fight Directors

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## The Cutting Edge, May/June 2009, Vol. 20 Issue 3

The Society of American Fight Directors

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# The Cutting Edge

## CALL FOR NEW MEMBERSHIP REPRESENTATIVE NOMINATIONS!

It's hard to believe that three years have passed so quickly, but we are nearing the end of another term for our membership representatives. This means that four opportunities to serve our great organization need to be filled through another round of elections. All representatives will serve on the Governing Body and its various committees as well as help to shape the growth of the SAFD over the next three years. They are expected to participate in monthly conference calls, respond quickly to email communication, and travel biannually to onsite meetings. Our current membership representatives will conclude their terms on December 31, 2009, and new nominees are needed by August 1, 2009. The following positions will be available:

- Friend/Actor Combatant/Advanced Actor Combatant Representative
- Certified Teacher Representative
- Fight Director Representative
- Fight Master Representative

If you are interested in nominating an individual, please contact Willie Meybohm, Secretary, at [secretary@safd.org](mailto:secretary@safd.org). Nominees will be contacted by the Secretary for acceptance of their nomination and be asked to submit a brief statement pertaining to who they are and what they hope to achieve in the position. All nominees who accept will have their introduction statement listed in the Sept/Oct issue of *The Cutting Edge*. We hope that you take a moment to suggest a nomination, or volunteer your services, for one these vital positions.



*The Society of American Fight Directors*



### INSIDE THIS ISSUE:

From The Governing Body	Pg. 3
Beating the Punches	Pg. 5
Resource Material	Pg. 8
In The Footlight	Pg. 9
Tools of the Trade <b>*NEW!</b>	Pg. 10
Workshop Report	Pg. 11
SPT's/SPR's	Pg. 13
Meet the New Editors	Pg. 15
Regional Reports	Pg. 16
Regional Workshop Ads	Pg. 23
SAFD Application	Pg. 27



# The Pen is Mightier Than the Sword...

Michael Mueller - Editor-in-Chief

With tough economic times I think the word "creative" applies not only to what we do, but how we do it with so little money. The majority of us face the struggle for funding on a continual basis, so perhaps the national economic crisis is karma's way of reminding the rest of the population of our normal way of life. Yet, in the face of these economic setbacks, we find ways to turn negative situations into expressive opportunities. In fact, I have found that being in tight financial situations often helps to make decisions easier because it demands focus on what is most important.

For the SAFD, membership has always been the top priority, but now more than ever, every facet of the organization is working hard to improve the benefits of membership. In the Governing Body (GB) report you will see what advancements and goals are being accomplished as well as what is being planned. There are also two updates from membership representatives, which *The Cutting Edge* is working to encourage in future issues.

*The Cutting Edge* is doing our part to improve your experience and knowledge of the SAFD as well, through more efficient communication. This issue boasts two new features aimed at stimulating members creativity and knowledge as well as introductions to three new staff members. In addition, AAC Jonn Baca has offered to create a cartoon/ comic strip for each issue and Friend Katie Mueller has instituted a new section devoted to exploring specific weapons outside of the eight SAFD recognized. We welcome Katie as our new Layout Editor, and thank her for the vibrant new look of the online CE. Our other new staff members are AAC Dan Granke, who will be focusing on improving our abilities to report on all regional workshops, and Friend Eero Laine, who will serve as the primary liason to the GB.

So, while economic times are tough, *The Cutting Edge* is digging in and the SAFD is buckling down to get creative with ways to strengthen the foundation of the organization. Don't forget, you belong to an organization responsible for making suffering an art form. Stick together, recommend each other for employment opportunities, volunteer to help, donate, if you can, and above all keep the craft safe, painful, fierce, and in demand.

Michael Mueller

Please send all submissions, comments and questions to:

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

## The Cutting Edge Mission Statement

*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



**Editor-in-Chief:** Michael Mueller

### **Associate Editors**

*Governing Body Liason:* Eero Laine

*Layout / Footlight:* Katie Mueller

*Regional Reports:* Darrell Rushton

*Regional Workshops:* Dan Granke

**Governing Body Advisor:** John Tovar

## The Cutting Edge Submission Deadlines

Issue	Due Date
Jan. / Feb. 2009	Dec. 1, 2008
March / April 2009	Jan. 1, 2009
May / June 2009	April 1, 2009
July / Aug. 2009	June 1, 2009
Sept. / Oct. 2009	Aug. 1, 2009
Nov. / Dec. 2009	Oct. 1, 2009

## Regional Reports to Regional Reps.

Issue	Due Date
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

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# From the Governing Body

## **A Letter From SAFD President Geoffrey Kent:**



I hope as summer approaches your calendar is getting booked with exciting projects. This is a short followup to my December missive to bring you up to speed on all things SAFD. I'll try to keep this short, but feel free to follow up with the GB and me if you would like more information on any of the following.

### **Website**

We are keeping busy, including final edits for the website (almost completed). Our "wouldn't it be cool if the website did this" list grows almost daily. We all wanted to meet a January 1, 2009 deadline, however some technical requirements regarding how we use our data slowed us down a bit. We hope to see the new website live on April 5, give or take a day or two.

### **New CT Membership Representative**

We also have a transition with our CT Membership Representative. Miss Ladd is about to have her hands very full and has requested, in order to serve the membership, that DC Wright take over her duties for the remainder of her term. DC has accepted and is waiting to hear from you all you CTs ([dc-wright@wiu.edu](mailto:dc-wright@wiu.edu))! Best of luck Michelle!

### **Union Update**

On the union front, I recently traveled to New York City to meet with the Society of Stage Directors and Choreographers Executive Director, Laura Penn, regarding a possible future of collaboration between our organizations. She was very receptive and I expect to continue our dialogue quarterly. A move in this direction will call for some reaching across the isles to our Non-SAFD Fight Director types, and I am looking forward to opening doors for that communication.

### **Theatrical Firearms**

Our theatrical firearms task force, consisting of a CT, FD and FM who have significant theatrical *and* practical firearms experience, is still working through how to handle background checks and codifying the courses for liability purposes. We will be offering the first Theatrical Firearms Safety Course (TFSC) for Instructors this April 24-25 in Denver as part of the Rumble in the Rockies. While there will be requirements for TFSC Instructors that are not taught at this intensive (NRA Pistol Safety certification for certain), it will include two days of the student course and one day respective to teaching techniques. If you are interested, please drop me an email.

### **SPT/SPR Restructure**

2009 has also marked the beginning of our two levels of pass for SPTs as well as the re-defined Advanced Actor Combatant requirements. Briefly, any SPT can have the following results: No Pass, Basic or Recommended. All tests completed PRIOR to 2009 are defaulted to Recommended, so if you hold all eight disciplines current prior to 2009 . . . you are Recommended in *all*, congratulations. Recommended is NOT a replacement of the Examiner's Award for Excellence. The purpose of Recommended is to support the actor in Actor Combatant. For students that show an ability not just to perform technique safely but also showing an ability (though not necessarily perfect) to connect the dots to acting and intention. The purpose of this change was to help quantify the skills needed for Advanced Actor Combatant.

Due to this new structure, renewals have also been altered. Students that are Recommended and choose to renew for Recommended renew as we have before. Students with a Basic that want to renew for Basic renew as we have before. *Students that have a Basic and wish to renew and be considered for Recommended have to include a scene with their renewal fight.* Renewal fights are unchanged otherwise, and are still shorter than their SPT brethren.

Our redefined AAC status requires an applicant to have six disciplines current and to have recommended status in three of those six. Our goal here was to improve upon the previous AAC standard that simply required six weapons, even if all six were squeaky passes. Please note, per SAFD bylaws and P&P, to be considered either an Actor Combatant or an Advanced Actor Combatant you *also* have to be a dues paying member of the SAFD.



## NSCW/Summer SPTs

Looking further ahead, this summer will be the first summer that SAFD CTs can teach single weapon SPTs regardless of the NSCW. That means more opportunity for training in your area. Any SAFD teacher may teach one single weapon SPT course that tests in the months of June, July, or August. This is a change from our previous blackout policy of no SPTs. Membership continues to have its benefits, especially at the National Stage Combat Workshops. Each year of membership is rewarded with a 5% discount on tuition. That grows to up to 25% for five year members. Sadly, it does not apply to the TCW (Teacher Certification workshop) in 2010, but 25% of the Advanced workshop is a helluva discount. Our re-combined NSCW will take place this summer at the University of North Carolina School of the Arts in Winston-Salem, N.C. Workshops offered will be the Introduction to Stage Combat workshop (eight weapons in three weeks buffet style) the ACW and the AACW. Fight Master instructors include K. Jenny Jones as the AACW coordinator, Richard Raether - Broadsword, David Brimmer - Unarmed and Erik Fredricksen - Rapier & Dagger. Remember we pay for those tuition discounts and scholarships ourselves, no underwriting as of yet, so your dues help fund those discounts (2009 scholarship winners will be announced in April).

## Fight Master Retreat

The SAFD is also helping to fund a Fight Master retreat at the conclusion of the NSCW this summer. The GB will be suggesting some agenda items, you can too. Toss off an email to your member representative (listed at SAFD.org). While you are at it, the GB meets in person (in addition to our monthly SKYPE chats) this May 2-3. We would love to hear from you via your rep. or a direct email to me ([president@safd.org](mailto:president@safd.org)).

## The Cutting Edge

Finally, did we mention *The Cutting Edge* is now free to anyone? You no longer have to be a member to gain access to the wealth of information being presented. Have a friend interested in stage combat? Mom wants to stay abreast of all things swashbuckling? Send 'em to our revised home-page at SAFD.org and have them sign up.

That is the short of it from the President front. Hope to see you at a regional or national workshop soon.

-Geoffrey Kent  
President, SAFD

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## Membership Representative Reports:

### Jamie Cheatham, FD Representative:



It has been a pleasure to serve with the Governing Body during a busy year of trying economical times, but this body has been working diligently on instigating new improvements and making decisions for the future strength of the society. We have all worked hard to help redefine the parameters for SPTs and AAC status, which has been a long, challenging process. I feel that even though this will require more trial and acclimation, the new outlines will bring us closer to the ideals we hold as a society. As FD Rep., I have also been eager to encourage affiliations with the SSD&C, another long-term project, and look forward to more concrete outcomes in the near future. The SAFD seems to be catching up to the 21<sup>st</sup> century with our new and improved website, which should be up and running soon. As always, I am happy and eager for any input from my constituency or the membership in general. Fight on!

### DC Wright, New CT Representative:



Well, wow, here I am. First, I would be terribly remiss if I did not thank Michelle for all the hard work she has done for the SAFD, representing the Certified Teachers. I also wish to thank Michelle and the rest of the GB for their trust in my abilities to fill this position for the remainder of Michelle's term. Jefe says I was a fool to have agreed to it, but to him I say "Who is the more foolish? The fool who accepts, or the fool who offers?" That is just a little joke! But that is me. I jest!

I do take seriously, however my new obligation as the voice for the body of Certified Teachers. I have admired this new administration's efforts on behalf of the SAFD thus far, and am excited to work closely with them in the coming months to continue those efforts. In doing so, I want to encourage all the CTs with thoughts or ideas on existing policies, or for things that haven't been instituted yet, to let me know. I want to make sure your voice is heard.

# Beating the Punches

(Scene and Fight Break  
Down Techniques)

By T. Fulton Burns



As a fight choreographer it is my responsibility to sit down with the director and discover her/his vision for the production. Similarly, actors need to serve the script and work with the choreographer in connecting the action to the playwright's words. Each preceding article, relating to the exploration of the skills proficiency tests (SPTs), has offered tools for connecting the scripts, stories, and characters with the language of the choreography. We are now ready to move deeper into directly linking fight choreography with the script and vice versa.

Some actors see pre-planning objectives for a scene and rehearsal as an important component to the creative process. Other performers prefer to approach rehearsals with little or no planning because they prefer not to be tied down to a single idea. A compromise for these two valid approaches is to consider options for the scene and write down plans in "pencil" (instead of pen or permanent ink). This will provide opportunity for change in the rehearsal process. The first step is to take the written word of the script and place it next to the fight choreography.

## 1. Suit the WORD to the Action

"The choreography should be well rehearsed, but the scene work should be well researched and built just as if the scene was being performed in an acting class...I often quiz my actors when [the] action doesn't seem truthful: 'What are your objectives? What has brought you to this point? What is going to happen after this scene?' If they don't know these answers, how could they possibly play the role? They can say the lines, sure, but they can't PLAY THE ROLE." – CT Matthew Ellis

Being able to deconstruct the dialogue and dramatic needs of a scene are important for actors, fight choreographers, and directors. In Harold Clurman's *On Directing* he provides a technique for directors to view every page of the script from an analytical point of view. The purpose, and benefit, of this pre-rehearsal planning is to provide a guide to follow during the rehearsal process. This type of guide can be extremely helpful with SPTs as well.

In a fight scene, or SPT, the trick is to break down the scene first, paying particular attention to the following areas:

- ★ Objectives/Intentions  
(See "A Violent Character" in the March/April 2009 issue)
- ★ Verbs played at every beat change  
(See "A Violent Character" in the March/April 2009 issue)
- ★ Beats
- ★ Subtext within the Language
- ★ Wins and Losses in the Fight

Beats are changes in thoughts within the scene, which can be brought about by questions asked by characters, topic changes in the dialogue, the introduction/entrance of another character to the scene, or an objective change. It is important to note that a beat change does not infer a PAUSE, but instead is meant to reveal a change in thought or action.

Go through the scene and mark each moment where a beat change takes place. Wherever the beat change occurs, place a new verb to change the action and

perhaps a new objective will be identified too. This identification will improve the scene specificity and help to discover appropriate areas for fight choreography placement.

Subtext is the wonderful unspoken dialogue that the audience is compelled to experience. What is written on the page only tells part of the story. I have watched adults instruct children to tell a person that the child loves them. While the words "I love you" are simple when written, how the child delivers them tells a more detailed story. If the child is standing with their fists clinched tightly and the words are spoken through gritted teeth, the words now contain a heavier subtext of "I hate you" rather than a phrase of endearment. Look at the scene and isolate what unspoken words are being revealed. Subtext variation can also determine new beat changes.

Identifying Wins and Losses is a helpful tool for any scene. It keeps the audience on their toes with anticipation and excitement. A sporting event with a heavily one sided score is not very exciting for the fans watching, where as a close match compels the audience's excitement. Theatre is similar with regard to providing hope as to the outcome of a duel or fight. At times a character will be winning the battle of wits, words, and/or actions, which will raise the stakes for the opposing character and increase the intensity of the fight. When this takes place it is important that the winning character have a stronger verb to play in order to win this moment and achieve their objective. Once they have the upper hand (no matter how big or small) in the scene, the other character will need to make an adjustment in their next actions to ensure their own victory.

In a SPT an actor can look at the moments in the dialogue that allow for breaks where the action may take place. In some scripts these moments are already acknowledged, but in other cases it is left to the actor or director to determine. Look at the beats, subtext, wins/losses and overall changes in thought to help decide the appropriate moments for the fight phrases. Regardless of the result, it is always important to consider all the options during the discovery process.

## 2. Suit the ACTION to the Word

"I find it also helps to break the fight down phrase by phrase and work each section slow and to a technical precision, but *with* the acting intent...even if you are working slow, you can still peruse the objective." – CT Jill Matarelli Carlson

Justifying the physical needs of the fight is an extension of the scene. This action does not replace the words, but instead will build upon the needs established by the playwright. One major concern for a SPT is where to place the dialogue. The following will help in determining strong moments for the action:

★ Locate the spark for the fight; this idea is similar to the "inciting incident" in the Well-Made-Play structure. In most acting classes instructors will ask, "What has happened before this scene?" in order to preserve the integrity of the play's ideas. The moment that has occurred prior to the fight is important too. This moment is the catalyst for the reaction, which is the physical fight. Perhaps one of the following items has occurred:

- One or more characters have been insulted
- A misunderstanding has occurred
- Something has been taken
- A secret has been revealed
- Or any other number of options you may discover

★ Whatever may have occurred prior to the physical action must be identified to clarify the spark which activates the violence and sets the dialogue of stage combat in motion.

★ Next, determine whether the character is involved in a fight or combat. Jill Matarelli Carlson introduced me to the ideas of Marc "Animal" MacYoung, who is the author of *Knives, Knife Fighting, and Related Hassles*. In this book he identifies a fight as ego or "showing off". With combat there is a battle to either kill or defend one's own life. As an actor there is great value in discovering when the "combat" begins in the scene. A scene could be a fight or combat, but making the decision is key in the exploration of any scene.

Hopefully, a scene will have both combat and fighting so the result will be stronger for the audience. An example of the escalation from fighting to combat can be found in *Hamlet*. The duel at the end of the play has incredible beat changes. The scene begins with clear objectives on all sides. As Laertes and Hamlet duel, the stakes are raised as Claudius and Laertes' plot to assassinate Hamlet unfolds. Hamlet dominates the duel in the beginning and does not fall prey to any of the preconceived plans by the secret assassins.

In a moment of frustration Laertes crosses to Hamlet and cuts him with the poisoned tip of his sword to ensure his objective, which is the death of Hamlet. The result is a change in the scene. Hamlet, by way of the combat, exchanges weapons with Laertes and lashes out by violently pursuing him. The fight now takes on higher stakes because Hamlet is after blood from Laertes, and Laertes is fighting for his own life. There is even a brilliant verbal cue where Claudius calls out "Part them, they are incensed!" While not every scene will provide such clearly marked dialogue as *Hamlet*, it is the responsibility of the actor to identify the level of intensity in the stage combat and modify it according to the demands of the text.

Another crucial component in the equation is finding the important moments and moves with the physical fight. I have seen some people who approach every single move as though each was the kill move. While possible, if this is the only choice made, then an extensive fight will prove monochromatic. Consider the following:

★ Take the time to look at what moves are defensive. Even an advancing move can be defensive. This is very important since some actor/combatants prefer to go directly to the aggressive moves first. Additionally, this approach may provide insight to both character's thinking process.

★ Determine what moves are intended to hurt or injure the opponent. These choices may be to stop, maim or humiliate the antagonist in the fight story. The need for these less violent moves can also make the high moments in the fight scene even higher.

★ For another approach to the complexity of a fight, look long term for what the character is trying to accomplish with their movement. A particular move that is stronger than perhaps the three preceding it is sometimes called a kill move. In weapons training the kill move is often associated with particular schools of thought, such as Angelo's small sword behind the back move. If a character is smart and trained, then take a look at what this character may do to trap their opponent. Much like the game of chess, it is important to anticipate the moves of an opponent. This anticipation, however can work for or against the character. Consider the idea that the actor knows where the fight will go next. Knowing the end to the story is important when looking at other possible outcomes, such as how Macbeth does not believe he will die until he learns MacDuff's secret. If the fight goes favorably, the character may celebrate a victory, but if it does not, then the actor must deal with this "Oh crap!" moment. By linking three or more moves for emphasis the actor can stress a particular moment in the same way a particular word may be emphasized in the dialogue.

In looking at the script for clues toward the placement of fight phrases, it is also important to take a hard look at the choreography. If the choreography calls for a character to be disarmed, the appropriate location for the action must align with the needs of the scene. Find where these physical and script needs overlap for the strongest relationship between the two elements.

Please note: Now is a great time to combine the ideas from parts one and two by writing out the choreography with the appropriately placed text so that all the beats, objectives, and tactics of the fight can be viewed and adjusted with the rehearsal process.

### **3. Keeping Score**

"I also find it helpful to 'script' in the vocal reactions as well as the lines...that way they [the students] don't get sloppy and cover over knaps and lines with their vocal reactions. If the vocals are planned out then the students can build in vocal variety and avoid the dreaded GPM (grunt per move) ratio." – CT Jill Matarelli Carlson

Scoring the vocal needs in a fight scene is a great tool. Jill mentions a "grunt per move ratio" idea. This is a common vocal action for beginning fighters told that they should vocalize during the fight. It is also important for advanced fighters to remember as well. An actor may stop and realize that there is too much silence in the room. That silence is due to a lack of their own sounds. As a reaction to this discovery, the performer may just add a grunt for every choreographed move. This lack of variety is akin to the idea that every move must be a kill move because both leave the actor playing one single note. For the scene's vocal needs, an actor may consider pitch, volume, and/or duration to tell the story. It's important to remember to vocalize when inflicting pain as well as when being injured. A strong martial artist makes use of this technique to release their own physical tension, and intimidate other fighters.

Pitch is the higher or lower notes in the piece and often relate to placement on the body. If the injury takes place on the head, then the result most likely will be a higher pitched reaction in sound. Where as a punch to the stomach will bring about the medium/lower registered vocal quality, and a foot stomp can mean the lowest sound. A comical character, however could easily be stomped on the foot and use a shrill, high pitched voice to bring a strong comical moment. Look at the placement of the injury to determine pitch.

Volume does not mean screaming, but the key is to be heard. Look at variety in volume. Deeper wounds may mean greater volume, as with most animals in nature that are hurt. In other cases, the character may not wish to reveal the pain and choose to hold back due to their overwhelming sense of pride. It is also entirely possible that the volume may grow because the pain may increase over time. This growth in volume is especially true whenever an injury is hit for a second or third time. The

initial volume of a broken nose will reveal one level of pain, but if that broken nose is punched again, then the higher level of pain must be expressed as well. Duration is another key element to overcoming the GPM factor. As with beats, where several thoughts have been linked together, linking fight moves through vocal techniques for a particular outcome is equally important. Perhaps a character has several moves where they are either winning or defending themselves. One continuous vocal sound could help tell the positive or negative outcome of those actions. In another situation a character could be cut short in their objective, resulting in a quick/short outburst.

Please mix it up! Try combining components of these three vocal tools to tell the story too. If a character has their opponent on the defensive, they may be attacking with a long duration of sound that rises in volume to accentuate the story. If a fight is comical, then the pitch could start high, with low volume and a short duration; only to shift immediately to a low pitch, with medium volume and a long duration, to help tell the comedic story.

These vocal techniques are important while training in the primarily physical world of stage combat. Be sure not to overlook these components while learning the choreography and text. One major problem faced in stage combat comes from the great deal of physical tension required during a fight. Using the voice will relieve this tension and reveal many other subtle factors within the fight. By remembering that vocals are every bit as important as any punch or evasion, the actor will truly sell the acting of the fight.

### **Final Thoughts**

This process is not intended to solve every problem that may arise in rehearsals. It is for this reason that writing in pencil, instead of pen, is stressed. Preparing to meld text to action and action to text before rehearsals begin will allow for greater growth and development once in the process. The beginning template will, and should, change for improving the acting of the fight; but, in order for it to change, a solid template must be in place first.

Special thanks to Jill Matarrelli Carlson and Matthew Elliss for their contributions for this article.

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



# Rapier & Dagger and Single Sword

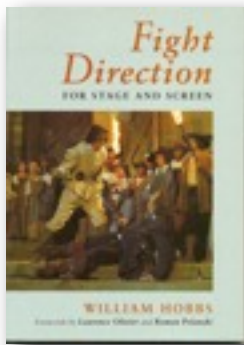
## Reference Material

The *Cutting Edge* is proud to present the third installment of our section on Rapier & Dagger and Single Sword reference material. Over the last several issues we have covered all eight disciplines and are now ready to begin again with additional material. Special thanks to FM Brian Byrnes, Friend Allan Johnson, CT/FD Geoffrey Kent, CT Bill Lengfelder, CT/FD Robert MacDougall, and CT Darrell Rushton for their input on this section.

The information provided is categorized into the various disciplines the SAFD recognizes and operates on a rolling submission basis.

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).

### Literature:



*Fight Direction for Stage and Screen*

By: William Hobbs

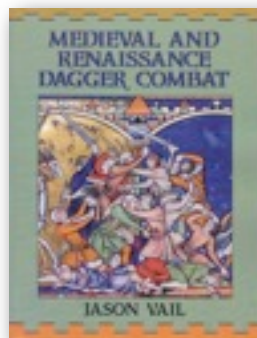
ISBN #: 9780435086800



*Italian Rapier Combat*

By: Jared Kirby

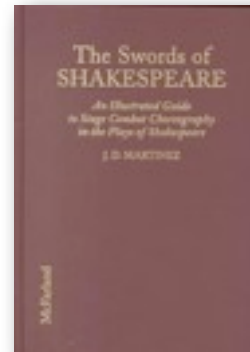
ISBN#: 978185367580



*Medieval and Renaissance Dagger Combat*

By: Jason Vail

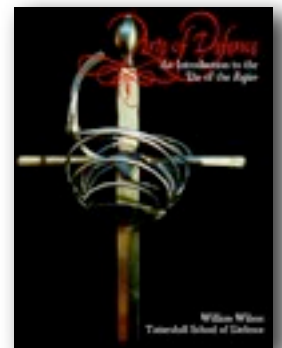
ISBN#: 9781581605174



*The Swords of Shakespeare: An Illustrated Guide to Stage Combat Choreography*

By: J.D. Martinez

ISBN#: 9780899509594



*Arte of Defence: An Introduction to the Use of the Rapier*

By: William E. Wilson

ISBN#: 9781891448188

### Films:



*Zorro, The Gay Blade*



*The Court Jester*



*The Three Musketeers*



*Rob Roy*



*And They Fight: Single Rapier and Rapier & Dagger (Dueling Arts International)*



# In the Footlight

With Bob Borwick



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

Bob Borwick has choreographed or taught for ACT (Seattle), Taproot, Seattle Children's Theatre Deaf Youth Drama Program, Opera San Jose, San Francisco Conservatory of Music, Seattle Repertory Theatre, Seattle Public Theater, Boise Contemporary Theater, Seattle Pacific University, Seattle Central Community College, and many others. He can be seen as the main action model in *Swashbuckling: A Step-by-Step Guide*, by Richard Lane (Limelight). Bob received his BFA in theatre from the University of Illinois and is a graduate of the Dell' Arte International School of Physical Theatre. Bob is a member of Actors' Equity Association. He is relocating to east Tennessee in May with his wife and two young daughters.



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

BOB: As a choreographer, my most challenging experiences usually involve big epic fights. It's a challenge not to get bogged down with the small details too early.

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

BOB: I have always felt very well trained and supported by anyone associated with the SAFD. That training and support has helped me to feel confident whenever I put my movement skills to use as an actor or choreographer.

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

BOB: Try to see how the SAFD goes deeper than just a fight on stage. Soak in everything that helps you fulfill a moment on stage.

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

BOB: When I was a student at the University of Illinois, Dr. Robin McFarquhar was my movement instructor for three years. He was the best acting teacher I ever had. And Richard Lane took me under his wing five years later and taught me how to teach. I assisted him for eight years in San Francisco. He was the most generous artist I ever worked with.

SAFD: What's your favorite weapon and why?

BOB: Unarmed. Cheap.

SAFD: What is your favorite film involving violence?

BOB: I love the fight in *True Romance* between James Gandolfini and Patricia Arquette. I've never seen someone look so tough getting beaten to near death.

SAFD: What other movement forms have you studied?

BOB: A little tap dancing, a little ballroom dancing.

SAFD: Any future plans for further academic training?

BOB: Not right now. I tried to do a correspondence Master's programme (note the British spelling; I did learn something!) through Rose Bruford College. I realized I am not very smart.

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

BOB: Richard Lane and Robin McFarquhar. In addition to them, there are about 25 teachers that have helped me since I started. Everyone is always so willing to give.

SAFD: What is in your pockets right now?

BOB: Phone, keys. I wonder where my wallet is...



Bob with wife Kelly and daughter Lyella



Bob's wife Amy with their new daughter Holland born January 2009



# Tools of the Trade



## PILUM

Origin: Ancient Rome  
Dates: 1st - 3rd Centuries CE

**Definition:** Pilum [pahy-luhm]  
noun

A javelin used in ancient Rome by legionaries, consisting of a three-foot-long shaft with an iron head of the same length.

The Pilum "has a long iron spearhead intended to pierce shields of armor; it was also designed to bend or break off on impact to prevent the enemy from throwing it back." - *Weapon: A Visual History of Arms and Armor*

"As to the missile weapons of the infantry, they were javelins headed with a triangular sharp iron, eleven inches or a foot long, and were called pila. When once fixed in the shield it was impossible to draw them out, and when thrown with force and skill, they penetrated the cuirass without difficulty." - Roman writer: Vegetius, *De Re Militari*

"The pilum (plural *pila*) was a heavy javelin commonly used by the Roman army in ancient times. It was generally about two meters long overall, consisting of an iron shank about 7 mm in diameter and 60 cm long with pyramidal head. The iron shank may be socketed or more usually widens to a flat tang, this was secured to a wooden shaft. A pilum usually weighed between two and five kilograms. Pictorial evidence suggest that some versions of the weapon were weighted by a lead ball to increase penetrative power. Recent experiments have shown pila to have a range of 98 feet." - [www.absoluteastronomy.com](http://www.absoluteastronomy.com)

### PILUM RESOURCES:



*Ancient Warfare:  
From Clubs to Catapults*  
ISBN #: 0822529998



*Ancient Rome: War  
and Weapons*  
ISBN #: 1403405212



300  
2006



*From the Pilum to  
First Rockets*  
History Channel  
2008





# Winter Wonderland Workshop

A Report By: AC Jessica Erin Allen

What does it take to brave the elements of negative 30 degree weather and lake effect snow in the middle of nowhere Illinois? Simple: a weekend of badassery. Where else can you drench yourself in David Brimmer's blood class, or laugh yourself to stitches in D.C. Wright's Groin Shots are Funny? How else can you Fart your Brain with the techniques of Michael Johnson, where you learn to shake up rhythms and play acting moments, or learn to take care of the tools of the trade from Neil Massey? At what other place can you learn Shaolin kicks from Michael Chin, followed by the moans of the soar muscles the next day, and get a signed copy of *The Actor's*

*En Garde* from Dale Girard himself? What other closing ceremony gives you the opportunity to buy hundreds of dollars of raffle tickets to win weapons made by Massey and Lewis Shaw, scholarships to other workshops around the country, t-shirts, teddy bears, tickets, and a "slumber party"? Nowhere else but Chicago's Winter Wonderland Workshop.

This year was my second WWW, and I am amazed with what I left with: new ideas on how to fight with all 8 weapons, how to be in the moment when acting out a fight, a t-shirt, and a few extra name tags. It's fun, it's intense, and frankly, it's thrilling. Moreover, it was yet another golden opportunity to sharpen my skills and techniques with some of the best teachers in the SAFD. (Fight Masters and Certified Teachers). This year in particular, I felt my instructor's pushed and encouraged me to take my fighting to another level. The fact that I woke up Monday morning sore but revived was proof of this.



Jamie Stires and Brian LeTraunik

Getting up early all weekend, sore and stiff from the bitter cold, with hard beds at the Holiday Inn, was worth it. It was worth it to take Rob Najarian's Sicilian Knife class, a look at the flashy Sicilian Commedia-influenced form combined with up close and personal knife skills. It was worth it to gain insight on how the broadsword was used in one on one combat in Richard Raether's broadsword dueling workshop. Best of all, it was worth it to experience the one of a kind light saber class, where students were put in the dark and thrown into an epic battle. The range of classes pulls people to this workshop every year, despite the wretched weather.

Regional workshops give us a chance to catch up with one another through the

SAFD. With so many students and instructors coming from all over, the Winter Wonderland had a sense of camaraderie that I have not experienced anywhere else. At this past workshop, I met people who attended from as far away as England and Canada, and I also was reunited with some locals that I had not seen in a long time.

In a nutshell, this year's Winter Wonderland Workshop in Elgin, Illinois was another roaring success, thanks to the dedication of its coordinators, teachers, and interns. Special thanks go to John Tovar, Steven Anderson, Greg Poljacik, and Claire Yearman for without these people; there would have been no workshop. Their blood, sweat, and bruises were the heart of the 2009 Winter Wonderland.

I think that I can speak for all attendees that the 2010 workshop is already in our calendars. No doubt next year's workshop will see many of this year's participants traveling again from all over the country, and even better, all over the world.



Dustin Vandenberg - Blood Effects class



Craig Lawrence and Jonn Bacca - Lighteaber Class



John Tovar, DC Wright, Paul Dennhardt, Orion Protonentis, Chris DuVal



CT Charles Conwell teaches his signature crate hook class



Sarah Pittard - Sicllan Knife



J. David Brimmer's Blood Effects Class



MJ Johnson, Leland Burbank and Angela Bend in MJ's Quarterstaff Renewal



Paul Dennhardt leads a group warm up



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

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When: May 2, 2009  
Where: Indiana University of Pennsylvania, Indiana, Pa.  
What: SPT - UA, R&D, BS  
CT: Michael Hood  
Adjudicator: FM Michael G. Chin  
Contact: Michael Hood, [mhood@iup.edu](mailto:mhood@iup.edu)

When: May 13, 2009  
Where: Willamette University, Salem, Ore.  
What: SPT - SS, KN and S&S  
Class Info: January - May, 2009  
CT: Jonathan Cole  
Adjudicator: Geoffrey Alm  
Contact: Jonathan Cole, (503) 999-4709 [jon@revengearts.com](mailto:jon@revengearts.com)

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

When: May 13 - 14, 2009  
Where: Columbia College Chicago, Chicago, Ill.  
What: SPT - UA, R&D, BS (Wed.)  
- SS, QS, SiS (Thurs.)  
CT: John McFarland and David Woolley  
Adjudicator: TBA  
Contact: David Woolley, (312) 369-6123 [dwoolley@colum.edu](mailto:dwoolley@colum.edu)

When: May 8, 2009  
Where: Roosevelt University, Chicago, Ill.  
What: SPT - R&D, UA  
CT: Chuck Coyl  
Adjudicator: TBA  
Contact: Chuck Coyl, [chuckcoyl@prodigy.net](mailto:chuckcoyl@prodigy.net)

When: Week of May 18, 2009  
Where: North Carolina School of the Arts, Winston-Salem, N.C.  
What: SPT/SPR - UA and KN  
CT: Dale Girard  
Adjudicator: TBA  
Contact: Dale Girard, (336) 734-2834 [dgirard@unca.edu](mailto:dgirard@unca.edu)

When: May 8, 2009  
Where: Roosevelt University, Chicago, Ill.  
What: SPT - SiS, UA  
CT: Neil Massey  
Adjudicator: TBA  
Contact: Neil Massey, [n.massey@sbcglobal.net](mailto:n.massey@sbcglobal.net)

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  
CT: Michael G. Chin  
Adjudicator: J. David Brimmer  
Contact: Mike Chin, (646) 246-4061  
[mikechin@thestagecombat.com](mailto:mikechin@thestagecombat.com)

When: May 9, 2009  
Where: University of the Arts, Philadelphia, Pa.  
What: SPT - all eight SAFD disciplines  
CT: Charles Conwell  
Adjudicator: J. Allen Suddeth  
Contact: Charles Conwell, [cconwell@uarts.edu](mailto:cconwell@uarts.edu)

When: May, 2009  
Where: DePauw University, Greencastle, Ind. (Undergraduate)  
What: SPT - SiS  
Class Info: February - May; Tues/Thurs  
CT: Andrew Hayes  
Adjudicator: TBA  
Contact: Andrew Hayes, [amhayes@depauw.edu](mailto:amhayes@depauw.edu)

When: May 10, 2009  
Where: Frostburg State University, Frostburg, Md.  
What: SPT - R&D  
CT: Darrell Rushton  
Adjudicator: J. Allen Suddeth  
Contact: Darrell Rushton, [dsrushton@frostburg.edu](mailto:dsrushton@frostburg.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: TBA  
Contact: Jill Matarelli Carlson, (252) 328-5489 [carlsonj@ecu.edu](mailto:carlsonj@ecu.edu)



When: May, 2009  
Where: Elgin Community College, Elgin, Ill.  
What: SPT - BS  
Class Info: January to May, 2009  
CT: Stephen Gray  
Adjudicator: TBA  
Contact: Stephen Gray, (773) 818-7972 [sgray@elgin.edu](mailto:sgray@elgin.edu)

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

When: May, 2009  
Where: Elgin Community College, Elgin, Ill.  
What: SPT - SS  
Class Info: January to May, 2009  
CT: John Tovar  
Adjudicator: TBA  
Contact: John Tovar, (630) 330-4293  
[jtovar@elgin.edu](mailto:jtovar@elgin.edu)

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

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: TBA  
Contact: Michael G. Chin, (646) 246-4061  
[mikechin@thestagecombat.com](mailto:mikechin@thestagecombat.com)



# INTRODUCING OUR NEW CUTTING EDGE EDITORS!

Please help us welcome the newest members of the team, AAC Dan Granke and Friend Eero Laine, and Friend Katie Mueller

We are pleased to announce that, after the largest application pool to date, we have three new staff members for *The Cutting Edge*. While Katie has already been hard at work as Layout Editor on the previous two issues, all three have contributed to the editing of this issue. We are grateful for their time, and excited about the ideas they will bring to further enhance the quality of this publication.



## **DAN GRANKE:** Associate Editor - Regional Workshops

Dan Granke has had one great adventure in stage combat. He began his study at the University of Michigan under the superb tutelage of FM Erik Fredriksen in 2000, and has since had the privilege of studying under an amazing array of teachers from coast to coast. He has also studied intensely in a number of martial arts, including Aikido, Iaido, Tai-chi, Combat SAMBO, and No-gi Grappling. He currently works out of Brooklyn, NY. He works and studies with members of Fights 4 and Combat Inc, as well as pursuing his own gigs teaching and choreographing. He is thrilled to work for the *Cutting Edge*, where he hopes to help bring the membership exciting news and ideas in stage combat and related disciplines.

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## **EERO LAINE:** Associate Editor - Governing Body Liason

Eero Laine has been an SAFD member since 2004. He is currently a Ph.D. student in the Theatre Department at the CUNY Graduate Center, and teaches Acting and Introduction to Theatre at the College of Staten Island. He is excited to be involved in the process of providing information about the SAFD to its members through *The Cutting Edge*. As an Associate Editor, he'll be able to help you get your announcements out and your ideas published. Feel free to contact him if you have any questions you would like to see addressed in *The Cutting Edge* or if you have something to contribute. I look forward to hearing from you!



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## **KATIE MUELLER:** Layout Editor - Footlight / Spotlight Coordinator

Katie is thrilled to be working with the SAFD and *The Cutting Edge* during this new and exciting time, and while she has only been with the society for a year, she has come to know it well through her husband, Michael Mueller. Katie is currently working as the Company Manager for the Idaho Shakespeare Festival in Boise, ID, where she graduated from Boise State University with a BA in Theater Performance. It was through the Idaho Shakespeare Festival that she met Michael on a touring production of *Romeo and Juliet*. And yes, She was Juliet and he was Romeo. She is also a theater educator for the Idaho Shakespeare Festival Drama School, TrICA, and Garfield Elementary. When Katie is not working, teaching, enjoying the outdoors, or goofing off with her 10-month-old son Roman, she and Michael are trying to explain to the neighbors that the rapier and dagger fights are not real. She is really looking forward to continuing the new look of *The Cutting Edge* and getting to know all of our fantastic members!





# Regional Reports

A Look At Our Membership Around the World

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## East Central Region:

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



By: Ray Rodriguez  
e: [ECRegRep@safd.org](mailto:ECRegRep@safd.org)

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**Friend David Bunce** recently choreographed fights and played MacDuff in *Macbeth* for The New York State Theatre Institute, and choreographed fights for Shakespeare's Power Plays at the University of New York at Albany. He is now playing Juror #8 in *Twelve Angry Men* and will next play George and choreograph for *Of Mice and Men* at NYSTI. All of his parts are currently working without the use of Motrin.

**AAC David Catanese**, from Harrisburg, Pa., would like to announce that he'll be the Assistant Fight Director ("I know I'm not one, but that's the title they gave me!!") at *The Lost Colony* in Manteo, N.C. this upcoming summer. He will also taught a one-shot sword workshop in rural New Jersey on April 4.

**CT Al Foote III** recently served as Fight Director for three new plays: *Clocked* by Steven Gaultney at Shapiro Studio Theatre, *Rag, Fur, Blood, Bone* by Michael Yates

Crowley at Tribeca Performing Arts Center as part of their Artists-in-Residence program, and *Homeward Bound* by Armen Pandola at Shetler Studios.

**Friend Daryll Heysham** recently became a member of the SAFF. He has studied with CT/FD Charles Conwell and FM Drew Fracher, and recently staged violence for the Riverside Shakespeare Festival in Iowa City's production of *King Lear*. This fall he will be teaching Unarmed stage combat for the theater department at Point Park University, where he is an MFA candidate.

**Friend Phillip Leipf** recently choreographed a *Romeo and Juliet* at the New Hope Arts Center in New Hope, Pa. The show ran February 13 - 22, and it was well received. The photo was taken during fight call.



J. Oliver Donahue as Tybalt  
and Ken Sandberg as Benvolio  
Photo by: Phillip Leipf

**AAC Tonya Lynn** started the year with a production of *The Lark*, in which she acted and choreographed fights. She has spent the spring working on Shakespeare and stage combat with Hope Academy students, preparing for the regional Shakespeare contest held annually at the Pittsburgh Public Theater. Tonya is also choreographing fights for the second annual production of

*A Night at the Fights*, a fundraising event for Pandora's Box Theatre which will perform in May.

**AAC Laurie Miller Petersen's** son, Gideon, was born in Sept. 2008. She is also fight directing and choreographing the dances for *Rikki Tikki Tavi* at The Manhattan Children's Theatre.



Gideon Miller Petersen at 5 1/2 months  
Photo by: Laurie Miller Petersen

**CT Ron Piretti** has, on the success of *In the Heights* on Broadway, now worked on the fights for the current Broadway revival of *West Side Story* directed by Arthur Laurents at the Palace Theater.

**CT Ray Rodriguez** continues serving as East Central Regional Rep. He fight directed *Trestle at Pope Lick Creek*, which was selected for the KCTF in January. He will also be Dr. John Seward in the summer production of *Dracula*, in addition to staging the effects.

**CT Darrell Rushton** choreographed all the fights and slapstick for *Lysistrata* at Frostburg State University, and is busy preparing his students for their Rapier and Dagger adjudication on May 10. Both he and his son recently moved up to blue belt at the local TKD dojo ([www.kickmasterkarate.com](http://www.kickmasterkarate.com)). He is also busy planning the third Savage Mountain Stage Combat Workshop, June 22-28, with AAC Craig Lawrence and AC Sara Hodges. Check it out at [www.frostburg.edu/savagemtn](http://www.frostburg.edu/savagemtn).

**AAC Adam Rutledge** just finished performing as Juror #5 in *Twelve Angry Men* with Prime Stage Theatre in Pittsburgh. Also in Pittsburgh, Adam is working on *A Night at the Fights*, a revue of a wide variety of fight scenes performing in May with Pandora's Box Theatre, and *Romeo and Juliet* with Poor Yorick's Players performing this summer. Adam is choreographing fights for both productions.

**CT/FD Joe Travers** and his students at Swordplay have recently completed a cycle of SPT classes covering all 8 weapons. In addition, he continues to serve on the faculty at AMDA, NY. His recent fight directing projects have included productions of *Much Ado About Nothing*, *Romeo and Juliet*, and work on the new play *Too Much Memory*, which had its off Broadway premier at New York Theatre Workshop.

**CT Michael Yahn** recently got his SAG status via the new Sherlock Holmes movie set to release in December 2009. He was the stunt double for Mark Strong and worked with FM Richard Ryan. Also the Off-B'way show *Chair* has been nominated for six Lucille Lortel Awards.

**AAC Matthew R. Wilson** is currently gun-slingin' as Det. Mikey Thomas in *Shear Madness* at the Kennedy Center. In the fall, he played Poins and served as Fight Captain for the Folger Theatre's *Henry IV, Part 1*. He has also been teaching acting, combat, and Commedia dell' Arte for the

Shakespeare Theatre, Folger Shakespeare Library, Duke Ellington School for the Performing Arts, and George Washington University. Over New Year's, he was honored to be able to teach at the Paddy Crean International Art of the Sword workshop in Banff, Canada. ([www.matthewrwilson.com](http://www.matthewrwilson.com))



Matthew R. Wilson teaching at the 2008-09 Paddy Crean International Art of the Sword Workshop in Banff, Canada. Photo by Shirley S. Chung

## International:



By: Bret Yount  
e: [IntlRegRep@safd.org](mailto:IntlRegRep@safd.org)

A report was not submitted for this issue



Matthew R. Wilson (Poins) with Tom Story (Hal) in *Henry IV, Part 1*, at Folger Theatre directed by Paul Mason Barnes. Photo by Carol Pratt.

## Great Lakes Region:

Illinois, Indiana, Michigan, Ohio,  
Wisconsin



By: Jim Stark  
e: [GLRegRep@safd.org](mailto:GLRegRep@safd.org)

**CT/FD Jamie Cheatham** staged his first high school *Romeo and Juliet* last fall. (Lost a lot of good fighters to math tutoring!) and also directed *Winter's Tale*. He is currently teaching an Unarmed class at UW-Parkside, and is about to buy a house (there is hope for theatre artists!)

**FM Chuck Coyl** recently directed fights for *Porgy and Bess*, *Pagliacci* and *The Abduction from the Seraglio* at the Lyric Opera of Chicago. He is currently doing the fights for the world premiere of Regina Taylor's new play, *Magnolia*, at the Goodman Theatre. He continues to teach stage combat classes at Roosevelt University and The Actor's Gymnasium.

**CT Bruce Cromer** played the monstrous Grin Dell and the snake-handling preacher Rattler Man in *Brother Wolf*. This January/February production at the Human Race Theatre was an Appalachian (musical) version of the Beowulf legend, set in 1840s mountain country. He then played Frederik in *A Little Night Music* at the New Stage Collective in Cincinnati, in April/March.

**CT/FD Robin McFarquhar** recently choreographed *Macbeth* at Chicago Shakespeare Theatre, and *Romeo and Juliet* at The Shakespeare Theatre in D.C., for which he received a Helen Hayes Award Nomination for Outstanding Choreography. He continues to



teach Movement and Stage Combat at the University of Illinois in Champaign-Urbana and is close to finishing his three year training to become an accredited teacher of the Alexander Technique.

**AAC Adam Noble** just finished his second year as MFA Movement Professor at Indiana University, where he is still devoting himself to streamlining and outfitting the university armory. This spring, Adam served as movement coach and choreographed the stage violence for *Spring's Awakening*, *The America Play*, *Oklahoma*, *Treasure Island*, *Chicks with Dicks (II)*, and the opera *Giulio Cesare*. Adam and his wife Melissa's company, the Dynamic Presence Project, premieres its newest original movement theatre piece, *Terminus*, this May in Indianapolis. Adam was delighted to serve as a TA at this year's March Madness Six, and looks forward to the NSCW this summer.

In March, **CT and Regional Rep. Jim Stark** directed *Machinal* for the Hanover College Theatre. In February, for the Riverrun Theatre Company, he opened in a new one-man show on the life of painter Emile Bernard, a friend of Vincent Van Gogh. The play is called *Seeing Red*, and is available for touring.

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## Mid-America Region:

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



By: **Mike Speck**  
e: [MARegRep@safd.org](mailto:MARegRep@safd.org)

**CT Ian Borden** just directed *The Good Doctor* for University of Nebraska – Lincoln, and will be playing Phil in *Vono Veritas* this summer for Nebraska Rep. He also successfully defended his dissertation at Florida State University and is now Dr. Borden.

**Friend Matt Franta** taught stage combat as part of the Drama Immersion Program at St. Paul Academy and Summer School. In April, Matt will attend the United Stuntmen's Association's FX Master Class.

**Friend Karla Kash** played Becca in *Rabbit Hole* this winter. She is currently directing, choreographing, and fight-choreographing *Wild Party*. This summer she will be directing and choreographing *Joseph And The Amazing Technicolored Dream Coat* at Missouri's Tent Theatre, performing in the Old Creamery Theatre's production of *Queen of Bingo*, and choreographing a production of *Twelfth Night*.

**AAC and Regional Rep. Mike Speck** is teaching workshops at St. Mary's University of Minnesota and at the University of North Dakota, where he is also assisting with the violence for a production of *Tartuffe*. This summer, Mike will create the role of John Wilkes Booth in the Lincoln Amphitheatre's world premiere of *Lincoln*.

Historical Photo 1:



Centerstage: Baltimore, MD  
*'Tis Pity She's a Whore*  
Fight Direction by: FM J. Allen Suddeth  
L to R: Cory Pierno, Reese Madigan, Carmen Roman,  
AAC Craig Lawrence

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## New England Region:

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



By: **Rob Najarian**  
e: [NERegRep@safd.org](mailto:NERegRep@safd.org)

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**Friend Mark Bedell** started the Maine Academy of Staged Combat ([www.maineacademyofstagedcombat.org](http://www.maineacademyofstagedcombat.org)) in January of 2007. Since then the organization has had on going classes for students at the University of Southern Maine and for High School students. They also have their own demo team, which lead fight workshops at the Maine Educational Theatre Association Conference last fall. A few months later, Mark was asked to join the founding Board of the Maine chapter of the EdTA. MASC has also given workshops at several One Act Play Competitions around the state. Mark did the fight direction for three one acts this year. Two of them have won in their state regional competition's (as of the writing of this, the State Competition has not happened yet). The third one act did not move on, but received a special citation for staged combat. Mark is directing, fight directing and tech directing a Pirate Adventure Dinner Theatre Show in Framingham, Mass. He is also doing a series of fight workshops at Framingham State University. In addition, Mark Stunt/Weapons/Blood Coordinated the Feature *Mold* in NYC and a

sword swinging music video in Los Angeles. Upcoming projects include a television documentary for the National Geographic Channel and stunt/weapons/blood coordinating a feature in North Carolina.

**CT Angela Bonacasa**, visited the Winter Wonderland Workshop in January to answer NSCW/ membership questions and to observe classes, and then started teaching Movement/Stage Combat at the University of Maine Orono campus. In addition to a Swashbuckling workshop for the New Surry Theatre School and Swashbuckling and Unarmed Combat workshops for the Orono Community Theatre, she directed a reading of *Art* for the Belfast Maskers, where she will be directing *The Mousetrap* this fall. She is also currently prepping to choreograph *Mauritius* for the Penobscot Theatre Company in April and *Hamlet* for the Theater at Monmouth this June. She has also joined the student roster of Isaac Royal Farm ([www.isaacroyalfarm.com](http://www.isaacroyalfarm.com)) where she is studying dressage full time and hopes to become a dressage judge in the next few years.

**Friend Chris Cardoni** taught a full semester of Stage Combat at Curry College in Milton, Mass. this past fall, and taught Introduction to Stage Combat workshops at Kingswood Regional High School and Perform It! Young People's Stage Company in Wolfeboro, N.H. Recent fight choreography credits include *True West*, *Born Yesterday*, *Second*, and *To See The Stars*. Chris performed in *FIGHT!!!* with Atlantis Playmakers, a series of combat scenes set to music, presented in the New England Fringe Festival, which included Unarmed, Rapier and Dagger, Quarterstaff, hidden weapons, cream pies, and light sabers.

**Friend Kim Carrell** choreographed fights in *Letters of Conflict* for Underground Railway Theater's education program (performed at Central Square Theater), *The Greek Heroes* touring show at Hampstead Stage Company in New Hampshire,

the opera *Seize* at the Boston Conservatory, and *To Kill A Mockingbird* by Concord Players. He is also directing *The Wiz* at the Bigfork Summer Playhouse in Montana and directing and choreographing fights for *Treasure Island* at Stoneham Theater.

**AC L. Stacy Eddy** and the Stage Combat Studio are still kicking and looking forward to having an Unarmed class adjudication in April, 2009. They are thrilled to have CT Robert Najarian running this SPT class, and look forward to continued collaboration with Rob, Bob, Adam and Ted. Thanks to you all.

**AC Meron Langsner** did the fight direction for *Cabaret* (also Assistant Director) and *Fool for Love* at New Repertory Theatre, *The Fantasticks* with Merrimack Rep., as well as *Seascape* and *Bad Jazz* with Zeitgeist Stage. He also had a short play included in an anthology, published by Applause Theatre Books, and has seen quite a few of his plays in performance recently. Meron is teaching Intro to Acting at Tufts University this semester, where he received an award for Outstanding Contributions to Undergraduate Education. He continues to work on his doctoral dissertation on Martial Arts on the American Stage, and would love to interview SAFD members who have experience in that area. Please contact Meron if you are interested in answering a few questions. His email is [meronlangsner@gmail.com](mailto:meronlangsner@gmail.com)

**Friend Hugh K. Long** is a PhD candidate (ABD) in Drama at Tufts University. He is currently writing his dissertation, *At a Swords Length: Theatrical Dueling in Spanish Renaissance Drama*. His recent fight work includes choreographing *The Playboy of the Western World* for the Wellesley Summer Theatre and *The Revenger's Tragedy* at Wellesley College. Hugh also presented a paper, *The Swords of Lope de Vega* at the Association for Hispanic Classical Theatre Symposium in El Paso, TX, where he discussed the use of *destreza* technique in approaching fight

scenes and new productions of Spanish comedias. Additionally, He gave a lecture, *The Rumble: Dueling in "West Side Story"*, for Yellow Taxi Productions in Nashua, N.H., in which he compared Jerome Robbins' choreography with navaja fighting style.

**AC Matthew Martino** recently directed Improv Boston's first stint into the horror genre this past October; a short film titled *Recession*. He also worked on the independent film *N.A.M.* as both Stunt Coordinator and as Key Special Effects Make-Up. He is currently in pre-production, as director, for a feature horror movie titled *The Drachen Recruitment Experiment*, set to be filmed this summer.

**CT Adam Mclean** has been very busy. In addition to teaching acting and movement full time at Boston Arts Academy (BAA), he had the pleasure of directing Jose Rivera's *Marisol* for the BAA Winter Theatre Festival and is getting ready to direct David Lindsay-Abaire's *Rabbit Hole* with Newton Summer Stage. He will also be acting in the Fireseed Theatre Company's inaugural performance, and original production, *Seeds*. Adam will also have to find some time in his busy schedule to direct the fights for *Hamlet* at Harvard University. Hopefully, he will find time to continue his studies with MICHA, the Michael Chekhov Association, this summer.

**CT/Regional Rep. Robert Najarian** was so excited to see so many reports coming in from the Northeast Region! Rob had a great time at the beginning of the winter, teaching at the Winter Wonderland Workshop in Chicago and the Paddy Crean Workshop in Banff, Alberta with the International Order of the Sword and Pen. He is currently playing Cominius in *Coriolanus* with Actor's Shakespeare Project, directed by CT Robert Walsh. His next appearance will be in Brecht's *Life of Galileo* at the Central Square Theatre. He is just finishing the fight



direction on the world premiere of *The Wrestling Patient*, a finalist for Outstanding New Play by the National Endowment for the Arts. Finally, at the end of March, Boston held its largest SPT on record – 26 students collected from the ART, Brandeis, and the Stage Combat Studio – adjudicated by FM J. Allen Suddeth. Here's to more to come!

**AC Mark Rosenthal** just graduated from AMDA NYC, and has been in a show with a theatre company called the Snarks. He is in rehearsals for a benefit performance in Florida with the company Wake Up Marconi, and has also been auditioning, but no luck yet. He plans on attending the AACW, and the AFW this summer.

**Friend Paul Ugalde**, of South Burlington, Vt., staged a couple of Small Sword fights last fall for a production of *Twelfth Night* for Middlebury College. He presented a series of workshops in Unarmed techniques at the new Middlebury Town Hall Theatre and is in rehearsal for *Prelude to a Kiss* with Vermont Stage Company.

**CT Robert Walsh** directed *Coriolanus* for Actor's Shakespeare Project, which features CT Robert Najarian and AAC Ted Hewlett. He also shot a pilot for Spike TV titled *War of '04*. Look for him as Special Agent Andrews. On the fight direction front, he staged fights for a world premiere at Huntington Theatre Co. titled *The Miracle at Naples*, directed by Peter DuBois, and also staged fights for *Don Giovanni*, directed by Tazewell Thompson, for Boston Lyric Opera.

**Friend Alan White** is performing with Theatre Espresso, presenting historical dramas in schools throughout New England, and partnering with Boston public school teachers to bring drama in to English Language Arts classes for the schools that normally don't have a drama program.

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## Northwest Region: Washington, Alaska, Oregon



By: Heidi Wolf  
e: [NWRegRep@safd.org](mailto:NWRegRep@safd.org)

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**FM Geoffrey Alm** has been teaching at the University of Washington, the University of Puget Sound, Cornish College of the Arts, Freehold, Lakeside High School and Bothell High School. His fight directing credits for the past few months include *Seven Brides for Seven Brothers* at the 5th Avenue Theatre, *You Can't Take It With You* and *The Seafarer* at Seattle Repertory Theatre, *Dr. Jekyll and Mr. Hyde* at ACT, *Of Mice and Men* at Seattle Public Theater, *The Pearl Fishers* at Seattle Opera, and three shows at Seattle Children's Theatre: *Pharaoh Serket and the Lost Stone of Fire*, *A Tale of Two Cities*, and *I Was A Rat*. He recently played Roy Cohn in a Cornish College performance of *Angels In America: Perestroika*.

**CT Bob Borwick** and wife Kelly Balch have a new daughter, Holland Belle Borwick, born on January 20, 2009. With 19 month-old Lyella running around, it has been challenging to say the least. The family has decided to relocate to Athens, TN, to be closer to family. Bob looks forward to learning the area and hopefully getting in touch with some SAFD members out there. A heart felt thanks to all the awesome people in Seattle. It has been a wonderful 7 years here, and he will miss everyone so very much.

**AC Kevin Inouye** is finally getting to take Single Sword (his last of the SAFD 8) with FM Geof Alm this spring. He's been doing some teaching of his own as well, including a guest spot at Pierce College for an afternoon, and a series of workshops in late March and April on Film Fighting and Firearms for the Stage and Screen. He's doing a spot of film acting in *The Ascended* with a number of other SAFD and stunt folk, directing fights for *Wreck the Airline Barrier* at Balagan Theatre, and was the winner of the Brad Waller scholarship to attend the International Swordfighting and Martial Arts Convention (ISMAC) in Detroit on Memorial Day weekend. He and his wife, former SAFD AC Chandra Inouye, are also expecting twins, due on September 11, 2009.

**AC Julia Welch** just finished as Fight Captain for *Uncle Vanya* with the University of Puget Sound as well as choreographing *The Celtic Cross* and *Death and the Maiden*. She is currently assisting FM Geof Alm as a stage combat pedagogue. Julia will appear in *Star Wars in 60 Minutes* later this spring.

**AAC and Regional Rep. Heidi Wolf** contributed fight choreography to two recent studio productions in the Professional Actor Training Program at the University of Washington. She's the Teaching Assistant in FM Geoffrey Alm's Single Sword SPT class this spring, while continuing to assist Geof at Cornish College and the UW. In March 2009, she spent a week as a Guest Artist at St. Lawrence University in Canton, NY, teaching stage combat and movement for actors, with Friend Zachary Dorsey as her T.A. and collaborator.

A warm thank-you to **AC Matt Orme**, his wife Beth, and the students at Roosevelt High School in Seattle, who stuffed 800 WA State Thespian Conference packets with publicity material for the SAFD's 2009 Introduction to Stage Combat workshop.

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## Pacific West Region:

California, Nevada, Arizona,  
Hawaii



By: Robert Hamilton  
e: [PWRegRep@safd.org](mailto:PWRegRep@safd.org)

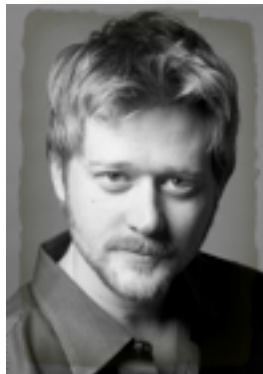
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A report was not submitted for this issue

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## Rocky Mountain Region:

Idaho, Montana, Colorado,  
Utah, Wyoming



By: Benaiah Anderson  
e: [RMRegRep@safd.org](mailto:RMRegRep@safd.org)

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**AC Benaiah Anderson** is currently performing Valvert for TheatreWorks production of *Cyrano de Bergerac* in Colorado Springs. He recently assisted Geoffrey Kent with a Knife class in Denver. He will also be appearing at the Colorado Shakespeare Festival this summer as Thurio in *Two Gentlemen of*

*Verona*. He still makes swords in the time available between shows.

**CT/FD and SAFD President Geoffrey Kent** just concluded a Knife SPT for the Denver Center Theatre Academy as well as closed *Richard III*, playing evil Ratcliffe for the Denver Center Theatre Company. He is currently fight directing *Sunsets & Margaritas* and *A Prayer for Owen Meany* for the DCTC. He is also doing the fights and performing Ross as a Guest Artist for the National Theatre Conservatory's *Macbeth* where he also teaches. This summer he will play Benedick in *Much Ado About Nothing* for the Colorado Shakespeare Festival as well as returning to *The Complete Works of William Shakespeare (abridged)*. In the winter he will don his candy cane leggings again to play Crumpet in *The SantaLand Diaries* for the Boulder Ensemble Theatre Company.

**AAC Terry Kroenung** directed and designed fights for *A Midsummer Night's Dream*, including a mass fairy battle, for Niwot High School in Colorado. He will also be portraying William Shakespeare at the Colorado Renaissance Festival this summer, giving in-character demonstrations of how to design and present fight scenes. Terry will soon publish *Brimstone and Lily*, a comic Civil War fantasy novel about a wisecracking shape-shifting magic sword.

**AC Jillian Lietzau** choreographed Rapier and Dagger fights for *Romeo & Juliet* and *The Complete Works of Shakespeare Abridged* last spring. She is currently directing & choreographing Unarmed fights for *The Brothers Grimm Spectaculathon*. This summer will be her third year running the Denver Fencing Center's summer swashbuckling camps for kids ages 11-18.

**AC Michael Mueller** directed an even more abbreviated production of *The Complete Works of William Shakespeare (abridged)* for the Idaho Shakespeare Festival's

drama school. He also worked as a Guest Artist, choreographing and performing, for Boise State University's production of *School for Wives*. In addition, he found some time to travel to Salem, OR and continue his training with CT Jonathan Cole.

**CT David Rutherford** is currently in production for *Lend Me a Tenor* at the Colorado Springs Fine Arts Center. He recently performed comedic slapstick violence in TheatreWork's production of *The Lying Kind*.

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## South East Region:

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



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

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Recently, **Friend Cathy Brookshire** designed and choreographed a work-in-progress performance piece for the University of South Carolina Opera Program, tentatively titled *Punch Drunk In Love, And Singing It*. Cathy is an Adjunct in the Theatre and Dance and English Departments at the University of South Carolina.

**AAC T. Fulton Burns** directed *Anything Goes*, was the Fight Director on *Water Engine*, and taught Unarmed and Single Sword at the University of South Alabama.

**CT Tiza Garland** recently completed a personal goal of running a marathon in Antarctica. She finished third in her class and 33rd out of all of the marathon runners on King George Island in the South Shetland Islands, Antarctica on March 10, 2009! On the fighting front, Tiza is teaching a beginning Smallsword and Sword & Shield class at the University of Florida, where she has been on faculty for five academic years. The University of Florida has offered two SPTs each academic year, one in December and another at the end of the spring semester in April/May. Another personal and professional goal of Tiza's was to become a Certified Teacher with the British Academy of Stage and Screen Combat. She achieved the rank of CT with the BASSC in August of 2008. Tiza remains active with the Southeastern Theatre Conference and has recently agreed to take on her second term as the Secretary for the Executive Committee of SETC.

**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 *Three Musketeers* at the Alabama Shakespeare Festival, *On the Razzle*, *Danny and the Deep Blue Sea* and *Red Rider* for UNCSA, as well as serving as Stunt Safety Coordinator for several student film projects. He also prepared workshops and master classes for the NC Thespian Convention 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 helped prepare Derek for his Yi Dan test in April, is preparing for his own Yi Dan test in August and, under Grand Master Woo Sup Kim, continues to serve as an assistant instructor for Tiger Kim's Tae Kwon Do.

**AC Candace Marie Hackett** is continuing to plow through her MFA studies at Florida Atlantic University. After completing her first (and slightly psychotic) role of 2009 in Sarah Kane's *4.48 Psychosis*, she

choreographed an unarmed abduction scene in *The Clearing*. In an effort to apply her teaching skills, Candace began teaching a young actors' (ages ranging from seven to eleven) Unarmed class at a local theatre studio. She has also been confirmed as the instructor for an undergraduate combat class during the fall semester. Taking a short break from the stage, Candace ventured into the land of zombies to choreograph and star in a student film, *Zombie Movie!* Luckily, she survived to take on her busy summer, choreographing and performing in *Twelfth Night* for FAU's Equity Summer Repertory, teaching a short Unarmed workshop for a local summer camp, and, of course, taking on Stunt School!

**Friend Stephen Hyers** is recovering from post surgical complications that paralyzed his left side in August. He has returned to work choreographing the fights for his adaptation of *Cyrano*, *The Man With the Ten-Gallon Nose* and is choreographing the fights for *King Lear* at Wake Forest University. He earned his MFA from the University of N.C. at Greensboro this past May.

**Friend Brad Oxnam** is an actor in Nashville, a Teaching Artist with Nashville Shakespeare Festival, and an Adjunct Instructor at Middle Tennessee State University. He is a new member of ATME, and gave a successful workshop, "Exploring Gender with the Mask" at SETC 2009 (also given for Nashville School of the Arts & MTSU). He also choreographed unarmed stage violence for NSA's production of *A Woman Called Truth*. As an actor, Brad completed work on *Molly Sweeney* and *Three Gods Walk into a Bar* at the People's Branch Theatre.

**AC Jay Peterson** has barely noticed it is 2009. After attending the NSCW, Jay was off to California and Afghanistan, where he's been fending off boredom by combining his loves of the bard and machine guns. Search "machine gun Shakespeare" on YouTube to view and/or mock his efforts.

**AAC Cara Rawlings** is finishing her second year as Assistant Professor of Movement and Acting at Virginia Tech. In the last year, she has staged fights, dance, and movement for *A Skull in Connemara*, *Iphigenia 2.0*, *Trestle at Pope Lick Creek*, and *Lysistrata: Her Sexy Outfit*. In April, she plans to assist FD Paul Dennhardt with *The Merry Wives of Windsor* at The Heart of America Shakespeare Festival.

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## South West Region:

New Mexico, Texas, Oklahoma,  
Arkansas, Louisiana



By: Ann Candler Harlan  
e: [SWReqRep@safd.org](mailto:SWReqRep@safd.org)

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**CT/FD Jack Young** directed *Triumph of Love* this winter at the University of Houston, and will stage fights for the premiere of *Buy One Get Five Free* this spring.

**AC Ann Candler Harlan** choreographed the violence for Mildred's Umbrella's production of *Complete Female Stage Beauty*, and performed in *Stolen Kisses* and *Other Just Desserts* with Dionysus Theater, which brings disabled and able-bodied actors together onstage.

**CT Bill Lengfelder** got to choreograph a little shovel hit into a grave for Kitchen Dog Theater's production of *Psycho*. He got Cain to kill Abel one more time in Dallas Theater Center's original production of *In the Beginning*, which uses text from the first chapters of Genesis. By now, he is off to Perth, Australia to perform with the Irish dance theater troupe, *The Fabulous Beast* (narrating a show from, and playing a distant father on, a telephone pole).





THE CENTRAL ILLINOIS

# STAGE COMBAT WORKSHOP

AT EUREKA COLLEGE  
& WESTERN ILLINOIS UNIVERSITY

5<sup>TH</sup> ANNUAL  
MAY 15 - JUNE 5, 2009

AT WESTERN ILLINOIS UNIVERSITY

GROUP AND INDIVIDUAL INSTRUCTION WITH SPT'S IN  
SMALL SWORD AND SWORD & SHIELD

CLICK FOR COMPLETE INFO & REGISTRATION



WESTERN  
ILLINOIS  
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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!

\$1250 - College/Professional  
\$1350 - High School  
\$830 - Room & Board

### Actor Combatant Workshop!

\$1500 - Tuition  
\$830 - Room & Board

### Advanced Actor Combatant Workshop!

\$2150 - Tuition  
\$ 830 - Room & Board

Discounts available for all SAFD members - For more information visit: [www.safd.org](http://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 5<sup>th</sup> & 6<sup>th</sup>, 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. 7<sup>th</sup>. Additional fees apply.\*

### The Fight Directors Forum

7:00-9:00pm Friday, September 4<sup>th</sup>, 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](mailto:SWRegRep@safd.org) or call 713-419-9321 \*

## Philadelphia Stage Combat Workshop!

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



### **Past Classes:**

Cavalry Sabre  
Melee vs. Duel  
Skirts, Heels, & Swords  
Unarmed vs. Knife  
Motion Capture  
Fascinatin' Rhythm  
Rifle & Bayonet  
Athletic Smallsword  
Twirling Sticks of Doom  
Classes in all 8 SAFD  
Disciplines

*Hosted by the University of the Arts*

See pictures from last year on our Myspace account:

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

## Workshop Ad Requirements:

Please look at the following *Cutting Edge* ad specifications. Sending us your ad in the proper format will ensure that it will be entered in the upcoming issue.

What you put in the ad is entirely 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 submitted in either .tif, .jpg, .eps, or .pdf format
- When sending us a file, please include the fonts you use
- We will accept ads up to one year before the date of your workshop

If your ad does not meet the following criteria, your ad will either not be placed in the publication or will be adjusted to specification at the *Cutting Edge* editor's discretion.

We are always available to answer any questions you might have as well as help you through the process. If you have further questions, contact us at:

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



The advertisement features a blue background with the SAFD logo at the top center, which includes the text "SAFD" in a large serif font and "THE SOCIETY OF AMERICAN FIGHT DIRECTORS" below it. To the right is a circular seal with a sword and the text "The Society of American Fight Directors". The main text reads "MERCHANDISE AVAILABLE ON-LINE!". Below this, there are two framed images: a black t-shirt with a white graphic on the left, and a pair of dark blue sweatpants with a white logo on the right. A central dashed box lists the merchandise types: "T-shirts", "Hoodies", "Swordbags", "Sweatpants", "Ladies-wear", and "& more!". At the bottom, a green banner contains the website address "www.companycasuals.com/SAFD".

**SAFD**  
THE SOCIETY OF AMERICAN FIGHT DIRECTORS

THE SOCIETY OF AMERICAN FIGHT DIRECTORS

**MERCHANDISE AVAILABLE ON-LINE!**

T-shirts  
Hoodies  
Swordbags  
Sweatpants  
Ladies-wear  
& more!

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

Historical Photo #2:

Michael Donahue, Geoffrey Kent, FMJ. Allen Suddeth



1994

NSCW - Las Vegas

Historical Photo #3:

J. Allen Suddeth teaching Sword and Shield



2000

NSCW - Las Vegas

## 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](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.

## Update Your Contact Information!

Having current contact information, to ensure that you are kept updated on the latest SAFD news and events, is a top priority of the SAFD. Please email the Secretary, Willie Meybohm, with any new contact information or to verify the what we have on file. The website will have the capability to list and track this information very soon, but until the it is launched, emailing the Secretary is the best option.

## 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](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 online 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
- 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):** \_\_\_\_\_

**Home Address:** \_\_\_\_\_  
\_\_\_\_\_

**Work Address:** \_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

**Materials should be mailed to (please check one):**

Home  Work

**Home Phone:** \_\_\_\_\_

**Cell Phone:** \_\_\_\_\_

**Work Phone:** \_\_\_\_\_

**Email:** \_\_\_\_\_

**Website:** \_\_\_\_\_

**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:

### PRIS D'FER

Dictionary Definition: [www.french-linguistics.co.uk](http://www.french-linguistics.co.uk)

**PRIS D'FER** – noun, masculine

1. Pris - taking; past tense
2. D'Fer -
  - a. iron
  - b. implement, iron
  - c. (of arrow) head, point, tip

\* "Taking of the iron"

SAFD Definition:

### PRIS D'FER

Pris d'Fer: (also *his de Fer* and *Controlling the Point*) Attacks on the Blade that catch the opposing blade, master it, and hold it or remove it in preparation for an attack. These actions are the *Croise*, *Bind*, and the *Envelopment* and in some schools the *Press* or *Pressure Attack*. These actions command the opposing blade and may retain it or remove it with the action of an *Expulsion*. These types of actions were referred to as *Controlling the Point* in sixteenth century swordplay.



## 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.