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The Society of American Fight Directors

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The Cutting Edge, November/December 2004, Vol. 14 Issue 6

The Society of American Fight Directors

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The Cutting Edge

DEDICATED TO IMPROVING THE QUALITY & SAFETY OF STAGE COMBAT

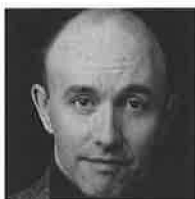


It's Time To Vote!

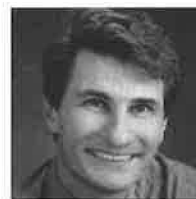
The 2004 Officer nominations have been completed! Short intros from each nominee are available on the Members Only site. If you would like additional information on the candidates, you can read their bios on the Directory page of the SAFD website. SAFD Ballots went out to the membership the week of October 25. Members can vote by either snail or by using the SAFD website. To vote online, log on to www.safd.org, enter the members only section, and follow the prompts. Snail mail voting instructions will be enclosed with the ballots. Online voting will run the entire month of November; all snail mail votes must be postmarked no later than November 30 in order to be counted. Results will be available on the website in mid December, and will be published in the January/February 2005 issue of The Cutting Edge.

Your officers will be leading the SAFD for the next three years, so please be sure to cast your vote. Make your voice heard, and help pick your officers! Once again, the nominees are:

Candidates for the Office of President

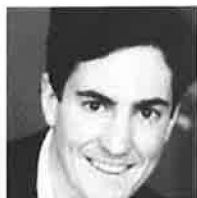


Chuck Coyl -
Fight Master,
Fight Director and
Certified Teacher
(incumbent)



Richard Raether -
Fight Master,
Fight Director and
Certified Teacher

Candidates for the Office of Vice President



Brian Byrnes - Fight
Master, Fight
Director and
Certified Teacher
(incumbent)



J. David Brimmer -
Fight Director and
Certified Teacher



Michael "MJ" Johnson -
Fight Director and
Certified Teacher



Geoffrey Kent -
Fight Director and
Certified Teacher



Ricki Ravitts - Fight
Director and
Certified Teacher

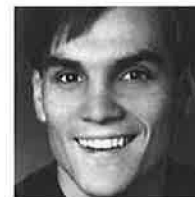
Candidate for the Office of Secretary



Mike Mahaffey -
Certified Teacher

Candidate for the Office of Treasurer

Andrew Hayes -
Certified Teacher
(incumbent)



A Sample of Actor's Equity Association Agreement and Rules Governing Fight Directors, Choreographers, Union Actors, Theatres and Producers

The following are samples of rules for of Actor's Equity Theatre Agreements regarding stage fighting/stunts, and penal codes regarding weapons in public spaces (e.g. daggers used in amphitheaters of city parks). The intent behind publishing these codes is to raise awareness and encourage research for members who choreograph and perform in such venues. For more information, link to www.actorsequity.org, www.agma.com (rule governing union opera houses), or search for municipal codes for specific cities/states.

From the Revised Code of Washington (www.mrsc.org <<http://www.mrsc.org>>), Title 9: Crimes and Punishments, Chapter 41: Firearms and Dangerous Weapons

Section 250: Dangerous weapons – Penalty

Every person who:

(1) Manufactures, sells, or disposes of or possesses any instrument or weapon of the kind usually known as slung shot, sand club, or metal knuckles, or spring blade knife, or any knife the blade of which is automatically released by a spring mechanism or other mechanical device, or any knife having a blade which opens, or falls, or is ejected into position by the force of gravity, or by an outward, downward, or centrifugal thrust or movement;

(2) Furtively carries with intent to conceal any dagger, dirk, pistol, or other dangerous weapon; or

(3) Uses any contrivance or device for suppressing the noise of any firearm, is guilty of a gross misdemeanor punishable under chapter 9A.20 RCW.

Section 260: Dangerous exhibitions.

Every proprietor, lessee, or occupant of any place of amusement, or any plat of ground or building, who allows it to be used for the exhibition of skill in throwing any sharp instrument or in shooting any bow gun or firearm of any description, at or toward any human being, is guilty of a misdemeanor punishable under chapter 9A.20 RCW.

Section 270: Weapons apparently capable of producing bodily harm -- Unlawful carrying or handling -- Penalty -- Exceptions.

(1) It shall be unlawful for any person to carry, exhibit, display, or draw any firearm, dagger, sword, knife or other cutting or stabbing instrument, club, or any other weapon apparently capable of producing bodily harm, in a manner, under circumstances, and at a time and place that either manifests an intent to intimidate another or that warrants alarm for the safety of other persons.

(2) Any person violating the provisions of subsection (1) above shall be guilty of a gross misdemeanor. If any person is convicted of a violation of subsection (1) of this section, the person shall lose his or her concealed pistol license, if any. The court shall send notice of the revocation to the department of licensing, and the city, town, or county which issued the license....

Other sites: www.leginfo.ca.gov/ <<http://www.leginfo.ca.gov/>> search for weapons, or dangerous weapons; http://www.chicityclerk.com/legislation/codes/chapter8_24.html City of Chicago Municipal Code Chapter 8-24 Firearms and Other Weapons

Actor's Equity Association Agreement and Rules Governing Employment Under the Resident Theatre Agreement (exp. Date Feb 27, 2005)

STAGE FIGHTING/STUNTS

The following regulations shall be followed whenever a production requires an Actor to engage in stage fight/stunts, with or without weapons, and/or choreographed movements such as falls, throws, or tumbling.

(A) No Actor shall be required to participate in stage fighting/stunts unless he has agreed to the same by means of a signed rider.

(B) (B) If the Fight Director or Choreographer is not present during the run of the production, a Fight Captain must be selected within the first week of fight/stunt rehearsals and paid from the beginning of that week. The Fight Captain, if such duty is assigned to an Actor on Equity contract, shall be paid not less than \$35.00 per week in addition to his weekly contractual salary.

(C) All Actors who participate in a fight shall run through the routine during the 15 minutes prior to half-hour. Any exception to this rule shall be at the express discretion of the Fight Captain. Such run-throughs are permitted to impinge upon the regular breaks and/or hours.

(D) Understudies and replacements shall be rehearsed by the fight/stunt director or Fight Captain. Performing members of the Company shall rehearse stage fighting/stunts with understudies and replacements during the regular rehearsal hours under the direction of the fight/stunt director or Fight Captain at least once prior to the understudy or replacement Actor's performance in any role.

(E) First Aid. Proper first-aid information and equipment (including cold packs) shall be made available at any rehearsal or performance site where stage fighting/stunts occur.

(F) Firearms. It is essential that appropriate firearms instruction and rehearsals be held to ensure the Actor's safety.

The Stage Manager, utilizing a form approved by Equity and LORT, shall confirm that such rehearsals have and will continue to take place during the duration of the production.

(G) The Fight Director or Choreographer and/or Fight Captain shall consult with all other artistic personnel to achieve the optimum degree of safety.

(H) In recognition of the need for safety, the Theatre may videotape fight sequences during the rehearsal period which may be viewed only by appropriate artistic and production personnel. The tape shall be under the supervision of the Stage Manager and shall be erased once the show has closed. A rider shall be attached to the Actor's contract stating that the fight sequences will be taped.

Dancing and Fighting Surfaces:

(1) Actors shall not be required to rehearse or perform dances, fights or falls on concrete or marble floors or on any other surfaces which Equity shall deem to be injurious or unsafe, or on wood or on any other substance laid directly over such similar surfaces which do not provide air space of at least 1 5/8ths inches between the concrete or marble or similar supporting surface and the dancing surface.

(2) Where a portable stage is used, platforms must be fastened securely and the stage completely covered by a level deck or decks of such material as wood or masonite. The edge of all decks must be clearly visible or protected by securely fastened guard rails.

(3) Pits not in use shall be covered completely by a firm material.

RTA Rulebook has no requirements for Extraordinary Risk.

24. EXTRAORDINARY RISK. [See also Rule 17(L) DEFINITIONS - Extraordinary Risk.]

(A) Inherently Dangerous Conditions are Prohibited. No Actor shall be required to perform any feat or act that places the Actor in imminent danger or is inherently dangerous, nor shall any Actor be required to perform in a costume or upon a set that is inherently dangerous.

(B) Determination. Equity reserves the right to determine an Extraordinary Risk and shall notify the Producer in writing that such a risk exists. Upon such notification, the Producer may request an immediate meeting with Equity to occur within two days of the request. The Producer agrees to abide by Equity's final determination as to whether Extraordinary Risk exists.

(C) Agreed to at Time of Contract Signing. An Actor who agrees to perform an act of "Extraordinary Risk" must agree to do so in a rider to the Actor's contract. Said rider shall specify whether additional compensation shall be paid for the Extraordinary Risk and, if so, in what amount. Any payments shall begin with the first day of rehearsal or the time when the act becomes an Extraordinary Risk, whichever proves to be the initial period of risk. If a Producer challenges Equity's determination of an Extraordinary Risk, payments shall be delayed until a final determination is made and all payments shall be retroactive.

(D) Determined Subsequent to Contract Signing. No Actor shall be required to perform an act of Extraordinary Risk as a condition of employment when determination of such risk has been made after the contract has been signed. (1) If the Actor involved agrees to perform the Extraordinary Risk, a rider to the Actor's contract must be executed and a copy filed with Equity. Said rider shall specify whether additional compensation shall be paid to the Actor for performing the Extraordinary Risk and, if so, in what amount. Any payments shall be retroactive to the first day of rehearsal or the time when the act became an Extraordinary Risk. (2) If the Actor involved does not agree to perform the Extraordinary Risk, the Producer shall modify the activity involved to eliminate such Extraordinary Risk.

Chicago Area Theatre (CAT) Contract 2004-2005

RULE 26: EXTRAORDINARY RISK. (Stage Fighting/Stunts same as RTA/LORT)

A) Inherently Dangerous Conditions are Prohibited. No Actor shall be required to perform any feat or act that places the Actor in imminent danger or is inherently dangerous, nor shall any Actor be required to perform in a costume or upon a set that is inherently dangerous.

B) Definition. "Extraordinary Risks" include but are not limited to: performing acrobatic feats; suspension from trapezes or wires or like contrivances; the use of and/or exposure to smoke, mobile scenery, excessive heights, unsecured and/or unprotected heights, weapons, fire, or pyrotechnic devices; the taking of dangerous leaps, falls, throws, catches, knee drops, or slides; participating in potentially dangerous choreography; choreography requiring the dancer to execute movements which depart from the accepted techniques of movement and support as used in contemporary theatre dance, (i.e., classical ballet, modern, modern jazz, or ethnic); or performing on sets which are potentially dangerous.

C) Determination. Equity reserves the right to determine an Extraordinary Risk and shall notify the Producer in writing that such a risk exists. Upon such notification, the Producer may request an immediate meeting with Equity to occur within two days of the request. The Producer agrees to abide by Equity's final determination as to whether Extraordinary Risk exists.

*Guest Artist Rulebook has no listing for Stage Fighting/Stunts or Extraordinary Risk.
For more AEA Rulebooks link to web.actorsequity.org/Members/library.asp?cat=3*



ANGELA BONACASA... in the spotlight



CE: *When and how did your involvement with stage combat (and the SAFD) begin?*

AB: After I graduated from AMDA, my roommate at the time who had wanted for a while to take stage combat, had signed up for a class. I asked her if I could take it with her, and she said yes. The class was an Unarmed class taught by Michael Chin. After the first class I was hooked; I thought it was the coolest thing ever.

CE: *When did you join the SAFD?*

AB: In June of 1994, after my first SPT.

CE: *Who were your first stage combat (SPT) teachers?*

AB: Unarmed was taught by Chin, Rapier and Dagger by J. David Brimmer, and Broadsword by Ralph Anderson. We took classes in each of the weapons individually, and then took an "SPT Test Class" taught by all three of them, which was a class specifically to work on choreography for the three weapons.

CE: *When and why did you decide to pursue becoming a Certified Teacher?*

AB: I had started choreographing, and I realized that I was getting as much personal fulfillment, if not more, from teaching as I did from performing. I also got lots of good feedback, and people seemed to be responding well to my way of passing on information. I started thinking more about teaching, and philosophies behind it. I had not taught much before I went to the TTW, however I had assisted a great deal, played an active part in SPT classes and choreography creation, and taught my own private classes. I was lucky to have worked with a number of different teachers, and had seen a variety of different teaching philosophies.

CE: *What kind of training did you pursue to prepare for the TTW, and what kind of advice did you receive along the way?*

AB: I took as many workshops as possible, and as often as possible. I was working a relatively decent paying day job at the time, and otherwise, I never would have been able to do so. When I was an NSCW intern in 1997, I sat down with Allen Suddeth one on one, and asked him what I needed to do to someday be able to attend the TTW. He told me that although I was working with good teachers in NY, that I needed to find ways to work with other qualified instructors to round out my training. So, after my initial training with teachers in NY, I relocated to Chicago with the specific intention of working with other teachers. I was, again, very lucky to live in areas where there were many training opportunities available, and was able to participate in classes almost continuously for 7 years. That, I think, was the biggest thing. By the time I got to the TTW, I had tested in most SAFD disciplines at least 3

times, with different teachers, and had many hours of training under my belt.

CE: *Do you have any thoughts about continuing education for A/Cs, AA/Cs and CTs?*

AB: Well, it has to happen. At all levels, it is important to avoid stagnating and take care not to assume that because a certain level has been reached, training can cease. There is a tendency to take it easy and fall into routine and habit after attaining a specific goal, or in reaching the end of a certain path. But I believe in order to continue to be good teachers, choreographers and combatants, we must continue trying to improve. Although continuing education should partially fall to the SAFD as the organization that recognizes these ranks, it is also the responsibility of those who want the training to actively pursue it. Since there are so many things to do in the SAFD on such a number of levels, people who want something specific should take the initiative and go out and start it themselves, results will occur much more quickly.

CE: *When were you elected Secretary?*

AB: I was originally appointed Secretary by past president Dale Girard. The previous secretary had been unable to continue in the office, so the SAFD was stuck without a Secretary in the middle of an administration. I was offered, and accepted, the position in early 2000, then ran again in the next election (2001) and was elected to continue the job.

CE: *What was the state of the member records when you first took office?*

AB: When I originally took over, the records for just the immediate year previous were disastrous. The SAFD also has very few hard copies of SPT results or memberships, although I believe that they did exist, but were simply misplaced between administrations. Much time over the past few years has been dedicated to developing a method for organizing information and making it easily accessible. Previous secretaries, upon taking office, often had to create their own system, which I certainly don't envy. I'd like to point out that it's been difficult for everyone who has had this position, not just me. It's a bear.

CE: *How are things different now for the organization and the position?*

AB: I think the biggest thing is that it [the organization] has become more user friendly, and membership focused. The creation and use of membership cards gives the membership a way of proving their membership, rather than having to contact the secretary each time they want a discount to a workshop, etc. The creation of the current website has made a huge difference in allowing

members to update their own info, as well as providing Regional Representatives a reliable and current way to contact their constituents, rather than having to wait for members to contact them. The Cutting Edge is being published in a timely fashion, and is becoming an effective way of contacting the membership. The secretary is not the only office that has been part of this new and organized membership drive; the Cutting Edge editors, the Webmaster, the Regional Reps, to name a few-all of these people have worked their butts off, and have helped bring the SAFD back to its members. Without them, all the database updates in the world mean nothing. We are currently at our highest number of paid members, 804, and this success has been a group effort.

CE: *What are some specific things you had hoped to see accomplished before leaving office, but were unable to do so?*

AB: SPT results to be published on the website is the big one. I also think the SAFD is ready to take the next step on the business end of things, and we're just starting to work on that.

CE: *Are there any specific thoughts you have about the future of position itself?*

AB: We have just created a temporary "Administrative Assistant" position, specifically designed to ensure that the transition between secretaries goes smoothly, so that the membership won't be impacted by it. I would like to see both the Secretary and Treasurer positions move to more of a corporate model - for example, the position of "Secretary" shouldn't be the classic example of someone who takes dictation, writes memos, and the like; it is a position that supervises such tasks. All of the SAFD officers should be able to concentrate on improving the SAFD, and helping things move forward internally as well as in the rest of the theatrical world. The day-to-day stuff, the data entry, the reports, and organizing of finances, receiving paperwork, etc., should rest in the hands of someone (or a staff) whose responsibility is purely that. We have reached the point in our development, I feel, that we have outgrown the time and availability of volunteers in the Secretary and Treasurer positions. Although all the officers, representatives, and volunteers are all important, the Secretary and Treasurer positions are, to me, the hubs of all business that happens. SAFD members expect, and are entitled to, timely processing of their memberships, address changes, etc, and volunteers in heavy data entry positions are entitled to have some free time. Although we are a Society, we are also a business; money and friendships are intertwined, and whenever there is money involved between friends, it makes life challenging. I would love for there to be a way to more clearly separate the two; not completely, but partially.

CE: *Do you have any parting recommendations for the next Secretary or the membership?*

AB: To the next secretary-it's a rough job, which can easily become bigger than anything that you thought it would be. Hopefully, the plan in place will allow for some leeway - but if not, don't lose yourself in it. Make sure that you

stay who you are, and don't become "the Secretary." Keep your life. To the membership: The officers and member reps work their butts off. They are trying to have lives in the midst of giving a large part of any free time (which there is very little of) to the SAFD, and do it because they believe in the SAFD and its mission. I know that there are a lot of things brewing right now, and there are many different opinions of where the SAFD should be headed, in its training and position in the theatrical world. Please, PLEASE tell your reps. They are here to take your thoughts and bring them to the group that makes decisions. If you want to complain, or want something to change, tell your rep. The SAFD has made so much progress on so many fronts, because of people that care and want to make the SAFD better. The more effective the communication, the better things become.

CE: *What gained and learned by serving the SAFD?*

AB: I've learned a whole lot in the last 5 years. Serving as secretary has given me the opportunity to give back to the organization to whom I owe so much of who I am-my friends, my loves, my career, my successes, and my failures. I can think of very little in my life over the last 5 years that has not been affected-either directly or indirectly-by my relationship with the SAFD. If every member did something small for the SAFD and truly committed to making it succeed, so many things could be accomplished in a short period of time. Serving as an officer or rep isn't the only way to serve the SAFD. It's possible to be involved but not commit your entire life to it. If there is something that you do well, or think that you have to add to the SAFD mission, contact your member or regional rep, and let them know. They'll funnel you to the right person. I personally think that everyone, regardless of whether it's the SAFD or not, should do their best to do something for an organization (or school) that you belong to. Success is made of lots of tiny victories-not necessarily one big one.

CE: *In three years, what would you like to have done, seen, experienced?*

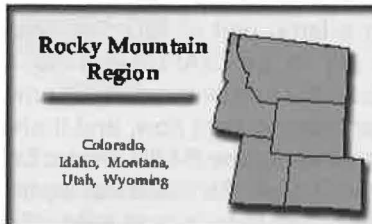
AB: Still working on that one. I don't have any specific goals, or places I want to be, other than finally making a trip over to the U.K. I would also like to reconnect with some people that I've lost touch with. I'm starting a new journey, and I only hope that I have the wisdom to know if I'm on the right one, and to give it all that I have.

CE: *Any final thoughts you care to share?*

AB: Finally-I want to thank the SAFD for giving me the last three years to finish this journey. It has been a rough one, but one that I needed to take. Thank you to the GB, the Regional Rep committee, the Webmaster, and the staff of the FM and Cutting Edge. The current success and high membership numbers are because of all of us doing our best. I am proud to have served with you, and I wish you luck in the next three years.

- Thank you Angela for you dedication, time, effort, consideration and service to the SAFD. Best wishes to you on your projects in progress and journeys yet to come.

Regional Reports



By Sandy Van Bremen Cohen

Greetings from the Rocky Mountain Region! Our members have been very busy over the spring and summer. If there is any way I can better serve those of you in my region, please feel free to drop me a line. Also, please be sure to keep your contact information (including email) updated with the SAFD so we can reach you with news and information.

Billings, Montana

Jayne Green finished a run this spring of *Pver the River and Through the Woods*. The summer was spent setting up workshops and such at different theatres. The next project just began, as he's assistant directing Stephen King's "Misery" which opens in late October.

Denver, Colorado

Rumble in the Rockies 2005 Update!

Tentative dates are February 19, 20 and 21 at the Denver Center for the Performing Arts. More information to come in the next Cutting Edge, or contact Geoff Kent via email at jefe@thefightguy.com.

CT/FD Geoffrey "Jefe" Kent spent the summer working as Fight Director and actor for the Colorado Shakespeare Festival. Jefe staged fights for *R&J*, *Anthony & Cleopatra* and *Comedy of Errors* as well as playing both Antipholi in *CoE* and various roles in *A&C*. Additional stagings of yet another *R&J*, *The Hobbit* and *Face on the Barroom Floor* filled out the summer. Geoff is currently rehearsing/on tour for the

Denver Center Theatre Company with it's *Living History* program and staging the violence for DCTC's *Dirty Story*. Additional SPT's and the fifth annual Rumble in the Rockies are also on the schedule.

A/C Terry Kroenung choreographed fights for A TASTE OF SHAKESPEARE's Colorado productions of *As You Like It* and *MacBeth*. Terry is also designing fights and writing scenes for another November FOOD FIGHT in Longmont, CO.

Friend Kat Michels worked as the Assistant Fight Director for Geoffrey Kent for the Colorado Shakespeare Festival and was the fight director for a feature length independent film entitled "Modern Bohemia". Upcoming projects include fight director for *Hot 'N' Throbbing* at the University of Colorado and a feature length indie entitled "The Vessel".

Friend Gia Mora spent the summer working on her MFA at the National Theatre Conservatory. She recently began rehearsals for *Pinocchio* at the Arvada Center, in Denver. Gia and Geoff Kent are hoping to start the Rocky Mountain Fight Club in the fall to promote non-SPT education in stage combat.

A/C Andrea Robertson spent her summer working at Utah Musical Theatre in Ogden, Utah. She appeared in two shows *Zorro* as Ybarra and as Melba in *Pal Joey*.

A/C T. David Rutherford finished his third stage combat class with Geoff Kent this spring, becoming a recognized Actor/Combatant. He appeared in three productions at Country Dinner Playhouse in 2003. Recently, he's worked on several small independent films in the Denver area, two of which were cast by Kat Michels.

Ogden, Utah

Utah Musical Theatre was pleased to bring **FM Drew Fracher** to direct *Zorro* this summer. Maestro Fracher is also one of the authors on this piece. **CT Paul Steger** starred as Zorro and **CT John Bellomo** appeared as his nemesis Ramon.



By Jim Stark

FM Richard Raether has had a busy year, teaching a mini-session at Carnegie Mellon, directing *As You Like It* at Illinois Wesleyan University, choreographing *Cyrano de Bergerac* at Illinois Shakespeare Festival and teaching at the SAFD Fight Directors Workshop and the Teacher Training Workshop. On top of it all he is starting a new theater company, Artists' Ensemble and will be acting in their first production *Dinner With Friends* in September. Check out Richard's Web site for more info. <http://www.rraether.com/>

FM David Woolley staged fights for *Pirates* at the Defiant Theater, *Peter Pan* at Chicago Shakespeare Theater, *Duck Hunter Shoots Angel* at the Purple Rose (Chelsea Mich); performed at the Bristol Faire as Guido in *Dirk and Guido the Swordsmen!* with Douglas Mumaw; Co-Directed (with Mumaw) 2 companies of the Bold and Stupid Men (Dash and Garibaldi- John Bellomo & J. Alex Cordaro for the New York Fair, and Bolt and Gianni- Jeff MacLane and Mike Mahaffey) Southern California, Bristol, Michigan and Texas Faires: master classes at the TTW in Carolina and NSCW in Vegas! Fall: still Artist in Residence at Columbia College Chicago, overseeing the violence

Regional Reports

there and staging *Streetcar Named Desire* for the Raven Theater; and consulting with the CST for *Merry Wives of Windsor*.

Recent credits for **FD Robin McFarquhar** include: *Our Lady of 121st Street* for Steppenwolf Theatre; *King John*, *A Midsummer Night's Dream*, and the NEA Sponsored tour of *Romeo and Juliet* all for Chicago Shakespeare Theatre; *West Side Story* for Marriott Lincolnshire (Chicago); *The Winter's Tale*, and *Henry IV, Part I* for the Utah Shakespearean Festival; *Romeo and Juliet* for Summer Shakespeare at Notre Dame; and *Cymbeline* for American Players Theatre. His choreography was also re-created for the Olivier Award winning (for Best Musical) London production of *Pacific Overtures* at the Donmar Warehouse in collaboration with Chicago Shakespeare Theatre.

CT Angela Bonacasa's spring ended with adjudications at Roosevelt University (Unarmed and Single Sword) and the Actors Gymnasium (Knife). She then headed down to the North Carolina School of the Arts, where she taught Unarmed at the Summer Drama Program and coordinated the inaugural SSISC. She also served as a TA for the TTW, and while there, renewed her Single Sword status with an EAE. She went immediately from NCSA to teaching two weeks of stage combat for the Roosevelt Fast Track Program, a three year Masters Degree program for high school drama teachers, and ended her summer with a brief teaching trip to Seattle. She is currently serving as Assistant Director for *Bald Grace* at Stockyards Theatre Project and is preparing to begin fall classes at the Actors Gym and Roosevelt.

CT Bruce Cromer taught two classes at the March Madness combat workshop in Cincinnati (and other combat workshops in Dayton during the summer). He directed and staged fights for *Coriolanus* at Wright

State University in May/June. He will perform as an Equity Guest Artist in *Underneath the Lintel*, (a one-person show) at the Dayton Theatre Guild in September, and in *Into the Woods* at Wright State University in October/November. To finish 2004 off, Bruce will play Bob Cratchit in *A Christmas Carol* at the Cincinnati Playhouse (for the seventh year — over 280 performances).

CT Andrew Hayes continues to teach at DePauw University and will be teaching a broadsword class in Medieval Culture and Combat this spring. He welcomes Jim Stark as a fellow CT in the state and is excited about the growing potential for a regional workshop in Indiana.

CT Brian LeTraunik recently passed the Teacher Training Workshop and became a Certified Teacher. He is staging the fights for *Sweeney Todd* for Porchlight Music Theatre and the world premiere opera *The Patriots* at Northeastern Illinois University. He will also be performing in the Chicago premiere of the musical *Meshuggah-Nuns* at the Chicago Jewish Theatre, where he is the Company Manager.

CT Adam MacLean After emerging from the TTW 2004 with both eyes and all his fingers and toes, Adam MacLean recognized that he is now a fully Certified Teacher with the SAFD. He immediately began co-choreographing a *Cyrano de Bergerac* with Certified Teacher Aaron Anderson and demanding perfection from his perfect actors. In September, he will venture to Hampton Sydney College to begin work on a *Macbeth* where the perfect director will demand his greatest and most perfect work to date (you better believe he'll come across too!!!). He adds, "I've wrapped 2 indie films this summer: a supporting role in *Somewhere in Indiana* (feature, DV) and a lead role in *Real Funny* (45min. DV.)"

CT John Tovar finished and passed the TTW fairly unscathed. In

October, John headed to Ball State University in Muncie, Indiana to choreograph *Bat Boy: The Musical* and teach a two-day workshop for the BSU students. John will also be assisting FM Chuck Coyl in a three weapon SPT class at The Actor's Gym this fall. Aside from that, John will be (finally) starting physical therapy for a back injury that occurred this past May.

AA/C Darrell Scott Rushton writes: "I just moved here to Muncie, IN as the movement and acting teacher at Ball State. I am choreographing *The Shape of Things*, *Comedy of Errors* (movement & fight coach) and *Miracle Worker* this semester for Ball State University, and CT John Tovar visited in October for a week to choreograph *Bat Boy* (which I will assist) and teach a two day workshop for BSU students."

David Blixt worked as Fight Choreographer for the final Defiant Theatre show, *A Clockwork Orange*. He is resident choreographer and fight director for A Crew Of Patches Repertory Theatre Company in Chicago, this year doing *Julius Caesar*, *Romeo & Juliet*, *Macbeth*, *12th Night*, and *The Taming of the Shrew*, as well as *The Compleat Wrks of Wllm Shkspr (abridged)*. He will also direct three of the shows, and act in all.

A/C H. Russ Brown here! This summer I served as Fight Director for Summer Music Theatre at Western Ill. Univ. I also starred as Tevya in *Fiddler on the Roof*. This fall WIU is making my award-winning script *Stud Ducks and Horny Toads*, a comedy, the first mainstage of the season. I'll be assisting D. C. Wright in Sword and Shield classes also.

A/C Orion Couling continues in some of the most positive stage combat work we've heard about: "I've worked in 32 youth venues this year doing shows and working with kids on the nature of violence and crises res-

Regional Reports

olution. Stage combat is our generator for this venue and we have had tremendous success."

Friend Victoria Floro's upcoming projects this fall include: a supporting role in the feature film *The Dork of the Rings* (a "Lord of the Rings" parody, complete with a lovely battle scene!!) and supporting role in a 35mm Short, *Through a Fish Eye*. She adds: "Started Taekwondo last month. My goal is to obtain my blackbelt in under 3 years."

Friend Holly Rocke is developing plans for a new major workshop at Eureka College. SPT's and renewals will be available, and at this time the

plans call for classes to take place in the last half of May and the first week of June. Some high-profile teachers are on the slate, so if you're looking for a training camp early in the summer season, contact hrocke@eureka.edu.

Friend Barbara Sturlic writes: "I had the great opportunity to teach 6th and 7th graders unarmed combat at the Elgin Academy. It was an eight week course and by the end they had learned a combo with dialog. They left with confidence and a new appreciation for unarmed stage combat. The class went from March to the first week in June."

A/C Mara Wolverton is leaving the region and writes: I recently moved to Lubbock, TX to pursue my Ph.D. in Fine Arts (Arts Administration and Theatre Criticism/History) at Texas Tech University.

Jim Stark, your Regional Rep, will be on the road this fall in the acting company of *Professional Skepticism*, followed by a stint in *The Drawer Boy* at the South Carolina Repertory Company. He will continue to serve via e-mail. He sends thanks to all his instructors and colleagues at the TTW, which he nearly survived.

Summer Sling 8: Talking Trash in New York City

Sharing the spotlight with the Republican National Convention, the just completed Eighth Annual New York Regional Stage Combat Workshop, better known as The Summer Sling, was a huge success.

Traditionally, held on the last full weekend of August (remember our motto: "Summer's almost over, it's time for one last Sling") The Summer Sling convened for the first time on the beautiful campus of City College of New York.

This year's motto: "Talking trash in NYC" was exemplified on the workshop t-shirt that featured an old "New Yorker Magazine" cartoon depicting two parks department workers dueling over a fallen leaf with pointed sticks in what could only be Central Park.

For four days forty-five students, twelve instructors and eight Interns worked out at the uptown Manhattan location. Courses ranging from all eight recognized weapon disciplines, advanced unarmed fighting, Shaolin spear techniques, blood and "Troy" sword and shield choreography were offered. Classes were taught by **FM Richard Ryan, FD/CTs J. David Brimmer, Michael G. Chin, Michael Johnson, k. Jenny Jones, John Mcfarland, Ricki G. Ravitts, Robert "Tink" Tuftee** and **Robert Westley**. Also, on hand to teach were newly minted **CTs Al Foote III, Denise Hurd, and Ray Rodriguez**. Congratulations to that very talented trio!

A well attended East Coast Regional SAFD members meeting was held and chaired by Regional Rep and also new **CT Dan O'Driscoll** on the first evening of the festivities. Dan informed the members of the going-ons of the SAFD and spoke of the bright future ahead for our organization.

The 2004 Summer Sling was co-sponsored by Fights4 and for the first time, The Theatre Department of City College of New York. Special thanks go to Workshop coordinator Tink Tuftee and CCNY faculty member Denise Hurd for all their hard work in making the Summer Sling possible.

Thanks to Michael G. Chin for contributing this article.

Cutting Edge Deadlines for 2005

Here at The Cutting Edge, we strive to get information to the membership in a timely fashion. Below is the list of deadlines for the 2005 issues of The Cutting Edge:

<u>Issue</u>	<u>Material Due Date</u>
January/February 2005:	November 1, 2004
March/April 2005:	January 1, 2005
May/June 2005:	March 1, 2005
July/August 2005:	May 1, 2005
September/October 2005:	July 1, 2005
November/December 2005:	September 1, 2005

The Postal service can delay delivery up to three weeks, which is why the deadline dates are eight weeks in advance. Please email articles, letters to the editor, SPT/SPR announcements, sanctioned workshop details to cuttingedge@safd.org.

Regional Report Schedule and Deadlines for 2005:

Jan/Feb, July/Aug Editions will include PacWest, SE, EC, NE (deadlines Nov 1 and May 1 respectively)

Mar/Apr, Sept/Oct Editions will include Int'l, NW, SW (deadlines Jan 1 and July 1 respectively)

May/June, Nov/Dec Editions will include MA, RM, GL (deadlines March 1 and Sept 1 respectively)

Should a regional representative change or be unable to meet the deadlines, there may be a shift. Please email your rep directly with your current or recent projects, training, teaching, goings-on, etc.

A Request of CT's, FD's and FM's

PLEASE keep your SAFD website information up to date. It is difficult as a regional rep to recommend teachers without having a referring website with complete information. Photos are important. As a professional organization and as professionals within this industry, it is a great asset to have current contact information (email and telephone being most important), a bio which represents of the kind of work in which you are currently engaged, and a link to CV's, personal websites, university web pages, etc. Please promote yourselves and the organization.

Send your information to:

webmaster@safd.org,
cc'ing the Secretary at **secretary@safd.org**

If you do not have access to the internet, send your information to:

Al Foote, SAFD Webmaster
179 E. 78th Street
Apt 4B
New York, NY 10021-0462

At the time this issue went to print, there were **29 Photos** and **28 Bios** missing from the Directory pages. If you are having trouble finding someone to take your picture or coming up with a bio, let us know and, maybe, we can help.

Upcoming SPT's/SPR's

No Tests or Renewals have been submitted at the time this publication went to print. If anyone is performing Tests or Renewals, please let us know at:

cuttingedge@safd.org

Notification of Tests and Renewals to the membership helps the organization keep members current. So, what are you waiting for? Help us help you. And help us help the organization.

Upcoming Workshops

THE TENTH ANNUAL WINTER WONDERLAND WORKSHOP FEBRUARY 4 - 6, 2005

Presented at Columbia College, Chicago, IL

Instruction from Beginning to Advanced by SAFD & BASSC
Certified Teachers, Fight Directors and Fight Masters

Angela Bonacasa	Dr. Robin McFarquhar
Chuck Coyl	Richard Raether
Paul Dennhardt	Nicolas Sandys
Stephen Gray	John Tovar
Brian LeTraunik	David Woolley
Neil Massey	D.C. Wright
John McFarland	Also "Guest Teachers TBA"

Workshop Fee: \$275

Early registration discount (received by December 15, 2004): \$235

Full time student discount: \$235

SAFD Member discount: \$250

2004 Regional workshop participant discount: \$250

SAFD skills renewal available (additional fee)

Mail registration information and checks payable to:

Winter Wonderland Workshop

3738 Blanchan Ave.

Brookfield, IL 60513



Questions? Call 708-466-7055 or E-mail chicagowww@roquesteel.com

March Madness II Stage Combat Workshop

Cincinnati Ballet Studios - Cincinnati, OH

March 12 & 13, 2005

FACULTY :

John Bellomo, Bruce Cromer (SAFD Fight Directors); Gina Cerimele-Mechley, Don Preston (SAFD Certified Teachers); Guest Instructors To Be Announced (Faculty is subject to change)

PAST CLASSES:

March Madness Style Mass Battle, Pirate Fighting, Naughty Fighting, Found Weapons, Wing Chun, Contemporary Violence, Laban Rapier & Dagger, Fencing, Self Defense, Tae Kwon Do Kicks and Takedowns, Sneaky Sh*t

WORKSHOP FEE: \$200

Fee includes breakfast & catered lunch

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

\$150: SAFD members, union affiliates, students with valid ID **WITH** early registration

ALL DISCOUNTED PRICES MUST BE PAID IN FULL BY 2/14/05

Call 513-471-0523 or e-mail marchmadness@zoomtown.com for more details

SAFD Membership Application/Annual Dues Form

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

Reasons to join the SAFD:

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

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

*If giving a membership as a gift, please print your name here _____
Please fill in the information for the gift receiver below.

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

General Information

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

Home Phone:	Cell Phone:
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Work Phone:	Fax Number:
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Voicemail:	Pager:
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E-mail Address(es):

Website:	Union Affiliations (SAG, AEA, etc.):
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University (name/address):

Employer (name/address):

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

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

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

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

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

Photocopy & Mail with payment to:

SAFD

1350 East Flamingo Road #25, Las Vegas, Nevada 89119

It's Almost 2005, Which Means...

It's that wonderful time of year again- new beginnings are just around the corner and you can keep your first resolution before the first snow even falls! Go ahead and send in your annual dues payment!!! Your payment of a mere \$35.00 (\$40.00 for international members) will bring you a wealth of amazing bounty in the new year: two issues of the Fight Master, six issues of the Cutting Edge, your shiny new membership card, discounts to workshops, access to the Member's only website, and much, much more! Just fill out the form on page 11 and make out your check payable to SAFD and send it to:

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

If you would rather, you can safely and securely pay your dues via the internet by visiting:

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

Simply follow the directions as you find them on the site. Simple as pie! Memberships can also be given as gifts. So, if you know of someone that is especially difficult to shop for this holiday season, give the gift of Membership! Or, ask a Santa you know to give it to you!! One size truly fits all!

Remember- all payments are DUE no later than January 1, 2005 to guarantee uninterrupted benefits. So, why wait, give yourself the gift of membership today!

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The Cutting Edge is a publication of the **SAFD**.
 The views expressed in this newsletter do not
 necessarily represent the views of the organization.

SAFD

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cuttingedge@safd.org

**Submissions for the
 January/February issue
 are due November 1st!**



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