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The Society of American Fight Directors

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The Cutting Edge, September/October 2006, Vol. 16 Issue 5

The Society of American Fight Directors

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The Society of American Fight Directors, "The Cutting Edge, September/October 2006, Vol. 16 Issue 5" (2006). *The Cutting Edge*. 72.

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The Cutting Edge

And the Nominees are....

It is time once again for our Member Representative Elections, your chance to help select the individual that will represent you and the members like you. Enclosed within this issue are the candidate statements from each person running. They were nominated by a member of the SAFD, and then chose to accept the nomination, so you can be sure that each individual below is eager to work and ready to serve you, the membership!

The ballots this year will be mailed to you at the end of October, and your membership classification will determine the list of candidates that you are eligible to vote for. All votes must be postmarked no later than **November 30** and received no later than **December 5, 2006** to be considered valid. For your convenience, online voting will be available for the entire month of November.

Tabulation of all votes will be completed by December 10, at which time the winners will be notified. Once the election winners have confirmed their acceptance, the other nominees will be notified of the election results, and the results will be posted to the website and in the January/February issue of The Cutting Edge. The newly elected representatives and officers will assume their offices on January 1, 2007 for a three year term.

In the interests of fairness, the nominees have been listed in alphabetical order by last name for each of the membership categories. Please take a moment to read their statements to help you make your decision when you cast your ballot this November.

Member Representative Nominees for the 2007-2010 Term

AC/AAC/Friend Representative

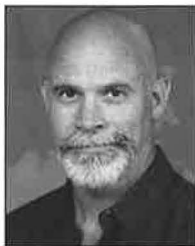


Lacy Altwine



Ted deChatelet

Certified Teacher Representative



Robert Radkoff Ek



Michelle Ladd

Fight Director Representative



Jamie Cheatham

Fight Master Representative



Geoffrey Alm



Richard Ryan



Matthew Ellis



Adam McLean



DC Wright



Michael Johnson



David Woolley

See their nomination statements on pages 4 & 5



The pen is mightier
than the sword . . .

Michael Mueller, Editor-in-Chief

Transition: We are constantly coming up against it as well as striving for it. Some say it's the great equalizer in the work we do—the transitions between attacks and defensive tactics, advances and retreats as well as directional patterns are analyzed down to the smallest degree both technically as well as motivationally. It's transition that gives a spark of authenticity when executed to perfection and also drives us mad with uncertainty. On a grander scale, transitioning from job to job, working with new people, adjusting our lives to make it possible to do what we love can be a tremendous struggle. And yet, we love it as much as we hate it.

I speak of transition for two reasons. The first comes from a transition on our staff at *The Cutting Edge*. Our wonderful Editor-In-Chief, Gia Mora, has found that opportunity has not only come knocking on her door but is threatening to break it down. While this is wonderful for her it is also sad for us because her extreme talent, drive, and inspiration she brought to the staff in this position will be sorely missed. The silver lining, however, is that she will still be contributing but in the capacity of an Editor-At-Large. Think of her as the occasional hired gun, if you will. Personally, I am very glad that she has been able to forge out enough time to remain involved. As for me, the transition into this new position has me extremely excited about what is in store for *The Cutting Edge*.

With this transition I am honored and humbled that my peers would ask me to take on such an important role with this publication. It is fitting that I am writing my first column as Editor-In-Chief with an issue that is packed full of changes. From the new membership representative candidates to the proposed Teacher Training Workshop and Adjudication regulations, this issue has transitions on practically every page.

Through each transition I have found inspiration, passion, and conviction of those supporting change as well as those who oppose it. Each of the issues discussed shares the common goal to advance the art form of stage combat and elevate the Society of American Fight Directors to new levels; but most important is that these efforts are not done for us as individuals, but for the benefit of others. To quote a Chinese proverb, "One generation plants the trees; another gets the shade." We are fortunate enough to be able to enjoy both the shade from those who have lead us over the past 29 years as well as the opportunity to continue the growth of this exceptional organization.

Communication is vital to this continued growth and that is why accepting this position as Editor-In-Chief holds great weight for me. Each of the candidate statements mention the importance of communication as membership representatives, and this is true of any position held within our community. The membership must have a voice at all levels and I am proud to serve you and our overall goal to the best of my ability. My only request is that I will need your help.

This is your publication and as such it should have articles, columns, and information that are both for you as well as by you. Please contact me with any ideas you have about ways you would like to contribute or your thoughts on what we are working on. Your voice is our focus, and without it we will be left out to wither in the sun from the lack of shade.

Upcoming SPTs/SPRs

Where: Houston, Texas —
The "Texas Intensive"
School of Theatre & Dance
133 Wortham
University of Houston
Houston TX, 77204-4016

What: SPR's (TBD)

When: Sept. 2nd-4th, 2006
(Labor Day Weekend)

Inst: Jack Young (FD/CT)
Leraldo Anzaldua (CT)
Bill Lengfelder (CT)
and other instructors TBD

Adj: Brian Byrnes (FM/FD/CT)

Contact: Brian Byrnes;
bbyrnes123@yahoo.com;
(713) 446-4004

Where: Denver, CO
Denver Center
Theatre Academy

What: SPT - UA

When: Nov 15th, 2006 @ 7:00 pm

Inst: Geoffrey Kent

Adj: TBA

Contact: Geoffrey Kent;
geoffrey@thefightguy.com;
(303) 446-4892

Where: Chicago, IL
Roosevelt University,
Room 882/86

What: SPT - R&D

When: December 2006,
Date and Time TBA

Inst: Angela Bonacasa

Adj: TBA

Contact: Angela Bonacasa at
goodhouse@hotmail.com

Where: Chicago, IL
Columbia College

What: SPT - R&D, UA, BS,
SS, KN and S&S

When: Dec 14th or 15th, 2006

Inst: David Woolley

Adj: TBA

Contact: David Woolley;
dwoolley@colum.edu



... From the Governing Body

Mike Mahaffey, Secretary

The 2006 Governing Body National Meetings

In July, the SAFD Governing Body held their annual meetings for 2006. Below is a list of proposals that were passed this year. A complete set of minutes from the meeting are posted on the website, so please feel free to check there for more in-depth detail on any of these proposals.

Funding Oral Histories

Proposal: That (pending verification that there are no negative tax consequences for such a donation) the Treasurer draft a Deed of Gift (to be approved by the GB) and disburse \$1,500 to the New York Public Library for the Performing Arts for the creation of a minimum of two oral histories in accordance with the restrictions outlined in the Deed of Gift.

Motion carries: 8-0

First Time SAFD joining fees at Regional Workshops

Proposal: The P&P be amended to allow attendees of regional workshops to join the SAFD for the first time at a discounted rate of \$20.

Motion carries: 8-0

Officer Transition Training/Travel

Proposal: The treasurer shall plan for officer training, travel, and transition in the 2008 Operating Budget of the SAFD. The treasurer shall also submit a proposal (with budget) for a January (2008) meeting of at least the executive committee (preferably past and present officers) and/or the governing body to aid administrative transitions.

Motion carries: 7-1

Honorary Membership

Proposal: Honorary membership be extended to Chuck Norris.

Motion carries: 8-0

Release of Funds

Proposal: To release funds for FMs Alm and Brimmer to join the 2006 NSCW for the adjudication process

during the third week. If they are not available, this offer shall be extended to them in 2007.

Motion carries: 8-0

Adjudicating SPTs

Proposal: After further evaluation, and with consultation with FDs and the CFM, it has been determined that it is unnecessary to have non-FMs adjudicating SPTs. In light of this, we will continue with the process that only FMs will adjudicate SPTs.

Motion carries: 8-0

Amendment to a Past Proposal

Proposal in 7/05: Chuck proposed that we create an "admissions committee" to help select the 2007 TTW class from those meeting the requirements. The committee would be chaired by the 2007 TTW coordinator and consist of the SAFD secretary (who would serve as GB rep and as a non-voting member), as well as 4 additional members of the CFM to be solicited by the coordinator. None of the four FMs shall serve as staff for that year.

Seconded A1. Motion passed.

Proposal in 7/06: That the "admissions committee" in shall consist of the CT representative, the instructors of the TTW, and the SAFD secretary (non-voting member). They shall be charged with selecting the 2007 TTW class by March 1, 2007.

Motion carries: 8-0

Workshop Organization

Proposal: That we research the changes required to enact the following: That the 2007 ACW and TTW shall be held at NCSA (to be run in conjunction with the 2007 SSC), and the 2007 NSCW-Vegas shall consist of an AACW and an IACW. The summation of this research must be presented to the GB no later than Sept 1, 2006 for a decision at that time.

Motion carries: 8-0

Hiring a Marketing Expert

Proposal: That we investigate the logistics and cost of hiring a marketing expert for the NSCWs for 2007.

Motion carries: 8-0

FD/CT Renewal Board

Proposal: The current review board for FD/CT renewal shall be changed from the Executive Committee to a Status Renewal Board consisting of the VP, CT rep, FD rep, FM rep and secretary (non-voting member).

Motion carries: 8-0

P&P Adjustments

Proposal: That we change the P&P to reflect: Part two of the test will consist of further evaluation of the candidate's skills using choreography created by the adjudicator. Part two is strongly recommended and will be done at all possible. C. Part Three shall consist of a critique given to the students by the adjudicator based on their technique and scene work. Part three is mandatory, and if it is not possible, it shall be done by way of notes to be imparted by the instructor. D. Part Four shall consist of feedback to the instructor by the adjudicator based on all aspects of the process. Part four is mandatory, and if it is not possible, it shall be done by way of notes to be imparted to the instructor.

Motion carries: 8-0

Proposal: That the P&P be adjusted to prohibit "nonsequential SPTs" (SPTs with the majority of contact hours attained through regional workshops vs. classroom training) in the future.

Motion carries: 7-1

Website

Proposal: That the SAFD purchase Flex software to make it easier to make the changes to the SAFD website.

Motion carries: 8-0

And the Nominees are....(continued)

AC/AAC/Friend Representative



Lacy Altwine

Being a member of the SAFD since 1994 I have a strong love of this organization and what it can offer to the performance world. There's much discussion right now about A/C and A/AC status – particularly in the defining of those ranks. I would like to continue those discussions in order to find a satisfactory definition that is attainable and supported by our membership as well as recognized outside the organization. By doing this we will only help our members get more work. Al Foote is a tough act to follow, but I'd like the opportunity to keep the voice of the masses heard.



Ted deChatelet

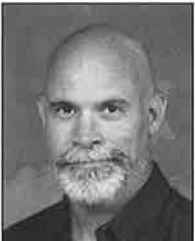
I want to be an advocate for you! As a professional actor and college professor I know how hard it is to stay current and keep training when you're outside of the SAFD hot zones. I want to change that. I support the proposed changes to the A/C evaluation process and expanding the IACW and the AACW by moving part of the National workshop out of Vegas. Contact hours with CTs/FDs/FMs at regional workshops should count towards required hours for testing. What do you think? Put me to work for you!



Matthew Ellis

I am thrilled to have been nominated for this position and would be happy to serve. As the largest group of members within the society, our voice is the loudest when we band together. I hope to facilitate a means in which the heart and soul of the SAFD can communicate our ideas and our opinions to the governing body. I support the ideas on the mentoring program, and I hope to help Friends and A/C's get training whenever and wherever possible. Members of our society are all over the country and I'd like to encourage friendships and working relationships.

Certified Teacher Representative



Robert Radkoff Ek

I have been involved with the SAFD since 1992. It would be an honor and a privilege to serve as the CT Representative for the SAFD, promoting communication amongst CTs and voicing your opinions within the Governing Body. Our input is vital to the growth and future of the SAFD. Recently, the SAFD's communication, education and development have progressed to new levels: To continue the forward progress I will take an active role to present our views and keep you informed. Please contact me if you have questions or concerns, and thanks again for this opportunity. Fight the good fight!



Michelle Ladd

It is an honor to be nominated for CT representative. My intention, if selected, is to follow our current representative, Neil Massey's, example as a great communicator and liaison between the governing body and the CT's, which number over 80 strong now! As a SAFD member since 1994 and a professional combat teacher, director, and stunt performer I firmly believe that, although the SAFD has experienced hefty growth, we can remain a close "society" of friends and colleagues dedicated to the original organizational concept of our founders: to become a society of fight professionals for the stage and screen.



Adam McLean

Ladies and Gentlemen! It would be an honor and pleasure to serve you as Certified Teacher Representative. As CT's, we are an incredibly diverse group with a rich variety of experience, perspectives, and concerns. We have issues, inspirations, and ideas about the growth and wellbeing of the SAFD as a professional and educational entity. I would endeavor to keep open communications, gather your concerns, and make the voice of the CT's strong and present at the Governing Body meetings with passion, clarity, and determination. Thank you!

Representatives are just that, Representatives. The winners will

And the Nominees are....(continued)



DC Wright

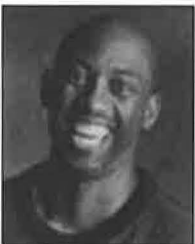
If elected CT Rep. I will focus on communication and continuing education. We are more comfortable sharing ideas at the bar than doing so officially; but unless we speak up, all our ideas will remain thoughts in a bar. I will actively seek your input on the issues and aggressively represent the rank of CT in the Governing Body. The rank of Certified Teacher is the largest and fastest growing leadership group in the SAFD. We will make a difference if we let our united voices be heard. Together I believe we can turn many of our ideas into actions.

Fight Director Representative



Jamie Cheatham

My first national workshop was in 1983, and I have always been an advocate for strengthening the acting component in actor/combatant training. The articles I have written for *The Fight Master* have helped this cause, I hope. My colleagues in arms have helped me achieve my current position as the head of an acting program in Wisconsin, and I would like to give back to the society by serving as FD representative. I believe the society is heading in the right direction by strengthening its affiliations with professional unions and I look forward to strengthening this effort. Thanks for your support.



Michael Johnson

I am honored to receive this unexpected nomination for Fight Director Representative. I accept the nomination. If elected, I will work hard to present the ideas my colleagues have for the SAFD to the Governing Body as clearly, concisely, and passionately as possible. Whatever ideas are approved by the Governing Body – whether by the Fight Directors or members in the other ranks – I will help implement to the best of my ability. I want to make the SAFD an even better organization, as well as a more respected organization, in the entertainment business. I humbly ask for your vote.

Fight Master Representative



Geoffrey Alm

In accepting this nomination, I see another chance to continue to serve. It would be a great pleasure to represent the College of Fight Masters. At the meetings this past summer I was struck again at the incredible breadth, scope, and experience represented by this group, and also the dedication to the ongoing needs of the SAFD. The very things that attracted me to the Society initially continue to drive us forward. I am honored to be part of the College, and to be considered for this. Plus, I'm sure it would greatly enhance my computer skills! Thank you. Peace



Richard Ryan

The last three years the SAFD has been, and continues to be, in a period of vital modernization. The College of Fight Masters, which has increased its number by 40% during this time, is significantly influencing this reform. As the organization's senior members, it is imperative that the CFM continues to affect the SAFD's development. As FM Rep, I would articulate the collective voice of the college in terms of the continuing evolution of this Society and strive to ensure we do not lose sight of our core business: preparing professional level practitioners; be they performers, teachers or fight directors.



David Woolley

The SAFD has been part of my life for 23 years! It's about time I took my turn in the hopper. I am willing to accept the responsibility of getting the voice of the College of Fight Masters to the Governing Body and reporting the desires of the Governing Body back to the College. I will maintain clear channels of communication, turn in my paperwork on time, and make sure that the Fight Masters are heard. Thank you.

represent YOU on the Governing Body. So, make sure you vote!

Friend Jayme "Danger" Green ...In the Footlight



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

GREEN: I attended a Quarterstaff workshop at a regional Irene Ryan competition during my undergraduate studies. The duo that put on the workshop told me to contact the SAFD if I was interested in finding out more about stage combat. I did, and here I am today.

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

GREEN: I became an adjunct theatre professor at my alma mater, the world-renowned Rocky Mountain College, and struck a deal with the school to send me to the NSCW in 2002.

CE: Why did you become a member?

GREEN: How could I not? The SAFD is a great organization that continues to expand and share its knowledge with everyone who wants and needs it. Everyone I've come in contact with, from ACs to FM's, exude this feeling of "familiness" that you don't find in the majority of organizations like this. Plus, it looks cool on my business cards.

CE: What's your favorite weapon and why?

GREEN: Broadsword was and still is my first love, although Smallsword is catching up quickly. Knife, Unarmed...let's just make it easy and say d) all of the above.

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

GREEN: Don't hesitate to jump in. The SAFD is full of magnificent individuals with a genuine passion for our art. Utilize their knowledge. Find the SAFD members near you. Get in the circle and have a good time. It also gives you a great excuse for walking down the street with a sword on your hip.

CE: What is your favorite restaurant in your city? Why?

GREEN: It's technically not in my city. It's a few miles out. Mabel's (pronounced Mah-Bell. Don't say Mae-ble or the owner may...well, that's another story). It's an authentic Mexican restaurant...nothing fancy, simple décor, great food and great company. If anyone makes the trip to Montana I'll take ya, my treat.

CE: What is in your pockets right now?

GREEN: Chapstick, seventeen cents in change, keys, some lint, and my hand.

CE: If you were a fruit/animal/vegetable/inanimate object, what would you be and why?

GREEN: I would be an ice cream sandwich. If you don't like ice cream sandwiches you need your head checked. Unless you're Chuck Coyl, then you can dislike whatever you damn well want.

Potential Entrance Requirements for the 2007 TTW discussed ~ Candidates take note!

The following was proposed as the suggested criteria to gain admission to the 2007 Teacher Training Workshop.

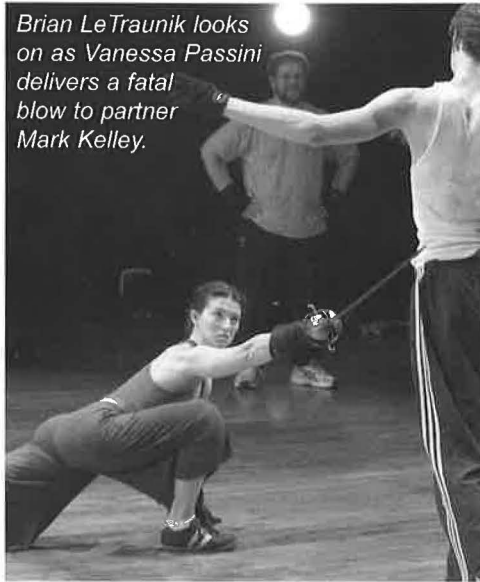
- CV in full
- 3 Letters of Recommendation: FM, FD or CT, professional contact or employer
- Current in and tested in all 8 weapons & passed
- Minimum of 40 total hours training & assisting from at least 2 CT/FDs
- Classroom teaching experience (including, but not limited to stage combat)
- Choreography experience
- Video Footage of candidate performing 1 phrase (no more than 30 seconds) of their own choreography in Unarmed, Smallsword, Broadsword, R&D filmed within last 12 months
- Member in good standing for a minimum of 5 years.

Please note that this may have not been approved as of press time, and the actual criteria may vary. Please check the website for the most up to date info on this workshop!

Eureka - A Great Place to Fight!

By Holly Roche

Those who attended the second annual Eureka Workshop on the campus of Eureka College banded together for three weeks of intense instruction in single sword and unarmed combat. Led by FD/CT Paul Dennhardt and CT Brian LeTraunik the instruction was rounded out with the help of CT D.C. Wright, CT Robert Westley and Great Lakes Regional Representative/CT Jim Stark. AAC Jill Matterilli Carlson lent her skills and expertise and past participants served as interns, providing advice and moral support to the novice fighters in the group.



Brian LeTraunik looks on as Vanessa Passini delivers a fatal blow to partner Mark Kelley.

For many of the participants, this was the first time they had studied stage combat. The schedule was very demanding and consisted of breakfast at 8:00 a.m. followed by a group warm up. From 10:00 a.m. until noon participants reviewed the previous day's material. An hour lunch break allowed time to rest and prepare for the long afternoons of unarmed and single sword instruction. Supper was held at 5:30 p.m., and further evening instruction and social activities followed in the theatre.

During the first week, the workshop's focus was on basic skills. Participants ran through drills and studied techniques in creating safe and effective stage combat. This week also brought

sore muscles and groans as each day wore on. Even being as tired as we were everyone still smiled when our fearless leader suggested we practice groin kicks.

Jill Matarelli Carlson (left) and Christel Elsen work on their single sword fight from *A Midsummer Night's Dream*.



In week two, the groans faded and our fighting began to feel more natural. Participants easily parried thrusts and confidently put their partner into headlocks. The drills evolved into longer sequences linking many moves together with more focus being placed on the reasons and motivations behind these violent moves. Thinking like the characters opened many eyes to the possibilities that combat holds and comments such as "If I cut to her arm and she parries, then a new target is open and I can kill her! That's so cool!" could be heard from numerous combatants.

Week three brought a new found confidence to the group. The skills became second nature and the class instruction moved toward creating the staged fights for the upcoming SPTs. "BURGOOOO", named after the campus diner, became our battle cry and could be heard everywhere we went.

There was a lot of hard work but we also had a good time outside of class. A few participants spent their evenings engaged in video game tournaments

and weekends included movie marathons on a big screen TV. Paul Dennhardt hosted a Memorial Day cook-out on his farm and, after the SPTs, the participants gathered for a closing night pizza party.

Jon Cable twists Ben Hackett's arm in a scene from *True West*.



Eureka is a unique, three week, workshop that gives participants the opportunity to hone both their fighting and acting skills. Whether you are a novice or looking to put a few more weapons in your repertoire, you will benefit from the small class size and personal instruction at this workshop. For more information on how to join next year's workshop, tentatively set for May 14-June 1, 2007, visit us at www.eureka.edu/summer



From Left to Right. Back Row: Christopher Smith, Nicholas Harden, Jon Cable, Ben Hackett, Mark Kelley, Jean "The shoulder" Wolski. Middle Row: Michael Hall, Vanessa Passini, Jim Stark, Brian LeTraunik, Front Row: Julie Peters, Christel Elsen, Diana Christopher, and Jill Matarelli Carlson.

All photos by Jeff McSweeney.



SSC 2006 Wrap-up

By Angela Bonacasa



The Summer Stage Combat 2006 (previously the SSISC) was, once again, held on the campus of the North Carolina School of the Arts. It took place from July 9 through 28 and was attended by 13 students from the west coast, east coast, and numerous points in between.

Daily classes covered techniques in SAFD disciplines. During the first half of the workshop, students received instruction in Unarmed, Single Sword, Quarterstaff, and Broadsword. Disciplines then switched over for the

second half, with instruction in Smallsword, Broadsword and Shield, Knife, and Rapier and Dagger.

In addition to instruction in SAFD disciplines, students attended master classes one evening per week. These classes included Stage Combat Partnering Games, Acting the Fight (with pool noodles), and Acting the Subtext. Although they did not focus on technique, the master classes provided supplemental information about how acting brings stage combat techniques to life. Students were able to focus on being better partners, better actors, and on becoming a stronger ensemble.

Two other evenings per week found students in the movie theatre watching such swordplay classics as Tyrone Power's *The Mark of Zorro*, Errol Flynn's *The Adventures of Robin Hood*, and Richard Lester's *The Three Musketeers* and *The Four Musketeers*. The overwhelming majority of the films received rave reviews from the students, and gave both students and staff the opportunity to see classic swashbuckling films on the big screen.

Midway through the workshop, local photographer and father to one of the

students, Mark Pashayan, spent the day taking pictures and videos. This enabled students and staff to go home at the end of the workshop with CDs and DVDs of their work at the SSC. As an added benefit, Mark is also a physician during the day, so the workshop was treated to a discussion on kills, wounds, and how the body responds to various injuries that actors are often called upon to portray on stage. While a bit of nausea was felt by some by the end of the discussion (particularly after some of the very specific questions asked by the staff), the talk was very well received, and was of great benefit to students and staff alike.

Between classwork, movies, swashbuckling up and down stairs, and appearances by the Monkey King and Crazy Broadsword Man, both students and staff had a great time at the SSC. We would like to offer special thanks to staff members CT Mike Mahaffey, Ted deChatelet, Rob Najarian, and Lee Soroko for making the workshop run so smoothly. And, of course, special thanks to Virginia, Jessica, Kirstin, Sara, Jon, Alex, Nathan, Anjoli, Kevin, Trevor, Chelsea, Josh, and Kirby for their hard work, their enthusiasm, and the joy that they brought to the SSC. Look for them at regional workshops and future NCSWs!

A New Adjudication System for the SAFD?

Ladies and Gentlemen of the SAFD:

What follows is a proposal forwarded to the Governing Body concerning the way we adjudicate our students, and recognize them as Actor/Combatants or Advanced Actor/Combatants. Please take a moment to read this over and let Mike Mahaffey, or your membership representative, know how you feel about this proposal.

A special thanks goes to FM Richard Raether, the original author of this document.

Potential Amendment to the P&P:

It is believed that awarding a student who has achieved a weak pass in three weapons the status of Actor Combatant does not reflect the goals or ideals of the SAFD. Furthermore there is a discrepancy in the Policies and Procedures as to the awarding of Actor Combatant status. The P&P states that the Adjudicating FM may, "at his discretion", award the student with an Actor Combatant Certificate, however it also states that a member can simply send the Secretary their three Proficiency certificates and the Secretary will send them an Actor Combatant Certificate. In order to better clarify what an Actor Combatant is the

A New Adjudication System? (continued)

College of Fight Masters would like to propose the following changes to the P&P. These changes would not be in conflict with the Bylaws.

- I. The adjudicating Fight Master of an SAFD Skills Proficiency Test would have the authority to award students with either a Basic Proficiency (BP) Certificate or an Actor/Combatant (AC) certificate. This means that students could be awarded an AC certificate in a single weapon.

The definition of the Skills Proficiency Test and the expectations of the test would not change. A Basic Proficiency Certificate would be awarded, as it is now, to students who demonstrate technical proficiency in the discipline and create a sense of tension and the illusion of danger in the fight.

The individual Actor Combatant Certificate would be awarded to those who have met the above criteria AND performed the fight with a strong sense of character and demonstrated a high level of acting or performance techniques.

Examiners Award for Excellence would be awarded to those who, in the adjudicators' opinion, did all of the above at an exemplary level; and who achieve a performance that all the class should emulate.

- II. Renewal tests would remain as they are. Students would renew in the category that they were adjudicated. For example, a student who holds a Basic Proficiency certificate would renew as Basic Proficiency, where as a student holding an Actor Combatant certificate would renew as an Actor Combatant.

In order to advance from a Basic Proficiency certificate to an Actor Combatant certificate the student would need to take a full Skills Proficiency Test. However this would not necessarily require an additional 30 hours of training.

- III. An Advanced Actor Combatant would now need a minimum of six weapons passed, with at least four as an Actor Combatant.

This change in policy would only affect tests administered after the policy goes into effect. All members currently holding Actor/ Combatant status would be grandfathered as having passed those weapons as an Actor/Combatant.

Definition - Knap

Main Entry: **¹knap**

Pronunciation: 'nap

Function: *noun*

Etymology: Middle English, from Old English *cnæp*; akin to Old English *cnotta* knot

1 *chiefly* dialect : a crest of a hill : SUMMIT

2 *chiefly* dialect : a small hill

Main Entry: **²knap**

Function: *transitive verb*

Inflected Form(s): **knapped; knap-ping**

Etymology: Middle English *knappen*, of imitative origin

1 *dialect* British : ²RAP 1

2 : to break with a quick blow; *especially* : to shape (as flints) by breaking off pieces

3 *dialect* British : SNAP, CROP

4 *dialect* British : CHATTER

- **knap-per** *noun*

SAFD Definition: A technique for creating the sound of impact of a non-contact blow, to help heighten the illusion that contact has been made.

Definition - Riposte

Main Entry: **ri·poste**

Pronunciation: ri-'pOst

Function: *noun*

Etymology: French, modification of Italian *risposta*, literally, answer, from *rispondere* to respond, from Latin *respondere*

1 : a fencer's quick return thrust following a parry

2 : a retaliatory verbal sally : **RETORT**

3 : a retaliatory maneuver or measure

- **riposte** *verb*

SAFD Definition: A return attack made by a defender immediately following a successful parry.

Regional Reports

North West Region

Alaska,
Oregon,
Washington



**By Jonathan
Cole**
NWRRegRep@safd.org

FM Geoffrey Alm directed fights for *Don Juan* at the Shakespeare Theatre in Washington D.C., *Macbeth* at Seattle Opera, and *Pillowman* at ACT. He finished his teaching commitments at Freehold, University of Washington, and the University of Puget Sound. He taught a Smallsword class this spring and adjudicated fight tests in LA, Seattle, Houston and Cincinnati. This summer, he will be teaching Quarterstaff and different intermediate styles as well as taking an intensive in Suzuki movement for the month of June.

AC Casey D. Brown: This past spring, Casey tested in Single Sword and Smallsword, attended the Fight of Spring workshop and has been serving as FM Geoffrey Alm's assistant in some of his stage combat classes at Freehold Studio Theater. He was also one of twelve actors in the Seattle Opera's production of *Macbeth*, performing battles choreographed by FM Geoffrey Alm. "I got to die gloriously...twice!" said Casey. "It really was one of the most enjoyable gigs I have had and it was a pleasure to be involved in a show with such an epic scale." This summer, he is continuing his training with Master Alm in quarterstaff and some intermediate classes.

AC Molly G Boettcher has been busy the past few months working with Macha Monkey Productions as Board President as well as continuing to work on her stage combat skills. Macha Monkey's annual auction was a huge success and was followed by their debut of *The Cowgirl Play*. Molly played a character in the show in addition to her role as Stage Manager. In March she

helped coordinate, with AAC Heidi Wolf, The Fights of Spring, a movement and stage combat workshop co-sponsored by the University of Washington and Macha Monkey Productions. Also in March, she completed her Smallsword training with FM Geof Alm and passed the SPT along with all members of her class. During the summer Molly intends to continue her combat training under the tutelage of FM Geof Alm and serve as Assistant Stage Manager for *Robin Hood* with Theater Schmeater. She looks forward to all the fights ahead!

CT Bob Borwick taught at the Salem Sockeye on Memorial Day Weekend and is finally getting comfortable being around Dale Girard and Geoffrey Kent at the same time. This summer Bob is serving as fight director in Seattle for Wooden O's productions of *Hamlet* and *As You Like It*, as well as for Bellevue Civic Theater's production of *I Hate Hamlet*. He will be choreographing for the youth conservatories at Everett Kidstage and Seattle Public Theatre along with teaching at Studio East in Kirkland. Bob is close to flunking out of his MA program at Rose Bruford College, but is hanging on with the fear of failure. Prayers are welcome.

AAC Jonathan Cole just finished hosting the Oregon Knockout (Salem Sockeye: www.revengearts.com) at Willamette University in Salem, Oregon with business partners AC Adam Saucy and AAC Ted deChatelet. It was a great first workshop. Special thanks go to Geoffrey, Dale and Bob for giving so much support and advice! There were over 30 participants and SPRs offered in Broadsword, Unarmed, Rapier and Dagger and Quarterstaff. FM Dale Girard, CD/FD Geoffrey Kent and CT Bob Borwick were the core faculty, and were assisted by AAC Jeff Lewis, AAC Benaiah Anderson, AAC Craig Lawrence, AAC Ryan Spickard, AAC Ted deChatelet, and AAC Jonathan Cole. Interns AC Adam Saucy, AC Evelyn Harmer, AC Giselle Chatelain, AC Kevin Inouye and AAC Danielle Reier son rounded out the staff. Jonathan also completed basic training

with Bram Frank in his modular knife system (www.cssdsc.com) in April, continued his studies in Danzran Ryu Jujitsu and Shinshin Toitsu Aikido, did gun consulting for Seattle Stage Combat, served as a martial arts consultant for a Japanese *Macbeth* at Linfield College, did SPRs in Broadsword, Rapier and Dagger, and Unarmed with AAC Deb Fialkow, AAC Ted deChatelet, AC Adam Saucy and CTFD Geoffrey Kent (adjudicated by FM Dale Girard) and completed a Quarterstaff SPT with fight partner AAC Ted deChatelet, CT Bob Borwick and FM Geof Alm. He continues to teach Directing and Theatre History at Willamette University in Salem, Oregon.

AAC Ted deChatelet directed fights for productions at Salem Repertory Theatre, Profile Theatre, Western Oregon University and Linfield College. He was an intern at the Winter Wonderland in Chicago in January and returned to participate in the first-ever Teaching Symposium in May. He also co-hosted the Oregon Knockout with AAC Jonathan Cole at Willamette University. This summer Ted will be interning at the SSC with CT Angela "Hotplate" Bonacasa and CT Mike "Madman" Mahaffey. His review of his experience at the Fight Director's Workshop was published in the latest edition of *The Fight Master*. He taught his first Single Sword class at Western Oregon University where he is a professor of acting, voice and movement.

AC Jim Gall has done three shows this year so far: *On Golden Pond* as Bill at The Village Theatre, *Wonderful Town* as Chick and *Pippin* as Charlemagne both at The 5th Ave Theatre. In August he starts rehearsal for *Louis Slotin Sonata* at The Empty Space Theatre and then he's off to Kansas City to play the Ghost of Christmas Present at the Kansas City Repertory Theatre's *A Christmas Carol*. He is also in his 2nd term as President of the Seattle local Screen Actors Guild, which joins the other acting unions in the fight against financial core.

Regional Reports (continued)

AC Adam Larmer enters the world of domestic combat this year. He's also getting married on June 19th! Adam just completed a run of *Macbeth* at Seattle Opera under the tutelage of FM Geoffrey Alm, and continues to teach acting and physical theatre in the NW and regionally. Seattle's Hero Lab Productions recently produced a screenplay of his, *Third Party*.

AAC Heidi Wolf assisted FM Geoffrey Alm in his three-weapon SPT classes at the University of Washington's Professional Actor Training Program, served as background assistant with AAC Amber Rack as main assistant at Freehold Studio Theatre Lab as well as assisted Geof in his Single Sword and Smallsword SPT classes. She is now serving as one of NW Regional Rep Jonathan Cole's local reps in Seattle, and was a TA at the 2006 Winter Wonderland Workshop in Chicago. Along with AC Molly Boettcher, she helped coordinate The Fights of Spring, a movement and stage combat workshop co-sponsored by the UW and Macha Monkey Productions. During June she was a student in Physical Approaches to Acting, an 80-hour Suzuki intensive with the Pacific Performance Project.

Solid Proof. Anthony's knife and tomahawk throwing skills were rewarded with a commercial in San Francisco and, in March, he filmed an Olympic style fencing commercial for GMC Danali trucks that is currently running nationally. His featured saber vs gim fight opens Jet Li's new film *Fearless*, and he's been receiving lots of positive attention in Impact & Black Belt Magazines. The film premieres in the US September 22, 2006. At Karate College at Radford College, Virginia, Anthony taught sword & whip fundamentals, saw his old friend Joe Lewis (they co-starred in JAGUAR LIVES in 1979) and made new ones like Bill "Super Foot" Wallace and Renzo Gracie. His pals, Sifu James Houston & Jason McNeil were great demo partners and everyone liked the whip and sword exhibition at the graduation ceremonies. Renzo Gracie (arguably the best ground grappler in the world) bought a whip on the spot. Construction continues at Rancho Indalo (<http://www.delongis.com/indalo>) where he recently hosted stunt performers from Australia as well as the local stunt professionals who train at the ranch on a regular basis. Anthony's working to make it a one stop training facility for coordinators and studios to send performers to be trained quickly, safely and effectively. Anthony will be teaching a sword & whip seminar the third week in September in Portland, Oregon and heads back to Virginia to teach another film fighting seminar at *Camp Fearless* the last weekend in September (contact Ricanderton@msn.com). The Cold Steel Challenge is Oct. 7/8 and he'll again perform sword and whip demos and compete in the throwing events. Come out and play if you're in the area. (www.coldsteel.com)

tion currently called *The Tempest Project* in November with Ms. Dukakis. His primary focus for the next 18 months will be on developing 7 to 10 new, character driven, action film scripts, for which he has recently received funding, as well as the filming of a documentary on a Violence Intervention Center in Los Angeles.

AAC Andrea Robertson is currently in a production of *Big River* at Arizona Broadway Theatre. She did a small bit of fight choreography for this production as well as for a production of *Deathtrap* for Theatreworks, in Phoenix. She taught an unarmed class at Phoenix College, traveled to Chicago to be a TA at the Winter Wonderland and went back for the Teacher's Symposium. As for other things in life, she'll close on a house she's buying this next week.

AAC Kevin Wetmore just taught a class called "Renaissance Drama in Action" for Loyola Marymount University, in which students studied plays from the English and Spanish Renaissance and then staged the violent scenes from them. He also did the fight choreography for productions of *Servant of Two Masters*, *The Elephant Man*, and *The Maids* at LMU, as well as the choreography for *The Four Dervishes* at the Ghost Road Theatre Company and Laurel Ollstein's *The Dark Ages* at Playwrights Arena in Los Angeles.

CT/Secretary Mike Mahaffey has been busy as all get out so far this year. He recently spent time in London, teaching smallsword at the Marymount Fordham London Drama Academy with FM J. Allen Suddeth adjudicating. He has also taught two SPTs at the American Musical and Dramatic Academy, including the first offering of classes to AMDA alumni in Los Angeles. Special thanks must go to my assistants AAC Lacy Altwine and AC Robert Goodwin, and of course AAC and Department Chair Robert Hamilton for all their hard work in making these classes as strong as they were. Mike also finally got a chance to play Mercutio in a production of *Romeo & Juliet* this spring, in addition to direct-

Pacific West Region

Arizona, California,
Hawaii,
Nevada



**By Robert
Hamilton**
PWRRegRep@safd.org

Anthony De Longis (Honorary Member) started the year with a whirlwind trip to Toronto to create a whip template for a new action video game, then trained and performed with Sean Lennon in a small sword duel for Sean's latest album entitled *Friendly Fire*. He continues to explore combative sword applications with Lynn Thompson and appears in Cold Steel's latest DVD,

CT/FD Gregory Hoffman, in addition to continuing to run training workshops and seminars in Hawaii, Lake Tahoe, San Francisco and Japan thru his company Dueling Arts International, he has recently completed his independent feature film *Upside Out* starring Olympia Dukakis. He has begun submitting it to film festivals around the country and will be co-directing a workshop of a produc-

Regional Reports (continued)

ing the fights. Mike also directed his second production earlier this year, a production of the Maltby & Shire musical *Closer Than Ever* which received rave reviews (no fights! Go figure!), and will be directing his third show this fall; the James Huff family drama *Home Front*, a story of a son returning to his family from Vietnam. He also finished production on *The Crown and the Forest*, an independent short feature that should be premiering later this fall. Having recently returned from North Carolina School of the Arts, where he was a guest instructor for the Drama Program as well as an instructor for the Summer Stage Combat Workshop with fellow teacher and 2001 TTW alumni CT Angela Bonacasa, he cannot say enough good things about this workshop! Mike was also a part of the first-ever Fight Night at the AMDA-LA campus, and put together an inspired *Midsummer Night's Dream* interpretation best described as "big, dumb and funny." Mike is a faculty member at the AMDA LA campus and continues to serve as the SAFD Secretary as well as Gianni Vespa for *The Bold & Stupid Men* in Northern and Southern California. Also, please check out www.mikemahafey.com on October 1st, 2006. The new website goes up, and she's a monster!

South West Region

Arkansas, Louisiana,
New Mexico, Oklahoma,
Texas



**By Ann
Candler Harlan**
SWRegRep@safd.org

FM Brian Byrnes remains busy as ever! While continuing his work as Associate Professor with the University of Houston in stage combat, movement and directing, he has also been teaching master classes with studio artists at the Houston Grand Opera Studio and performance classes, as a guest artist, for the Alley Theatre Young Professionals Program. He recently served as adjudicator for

SPT's and renewals in L.A., Florida, and is looking forward to the 3rd Annual Texas Intensive Stage Combat Workshop happening Sept. 1st-4th (Labor Day weekend) in Houston. Brian directed *On the Verge* at U.H., *Pecos Bill and the Ghost Stampede* for Stages Repertory Theatre, *The Elves and the Shoemaker* for the Children's Theater Festival and *Hamlet* for the Nova Arts Project. His own work as playwright, "*Stella...Stella for Star*" was performed by the Nova Arts Project in May. His recent and upcoming fight directing projects include *The Pillowman* and *Journey's End* at the Alley Theatre, *Manon Lescaut* and *Carmen* at the Houston Grand Opera, *Searching for Eden; The Diaries of Adam and Eve* for Stages Repertory Theatre, *The Tempest* and *Titus Andronicus* for the Houston Shakespeare Festival, *Romeo and Juliet* by the Dominic Walsh Dance Theatre in Houston, *The Illusion* at the Dallas Theatre Center and *Romeo and Juliet* at the American Players Theatre. Whew!

Friend Lloyd Caldwell hosted the British Fight Director Kevin McCurdy this April. Kevin is based in Cardiff, and his work is seen regularly on the BBC show *Dr. Who*. They visited with AAC Matt Ellis at Oklahoma University, and worked with Eric Wolf teaching a class on violence in Opera at OSU. They worked on martial arts, bullwhip, went to a rodeo (YEE HA!) and shot trap at a friend's ranch. In July he's teaching at the BADC workshop in Wales, and in August he'll be at the Fight Director's workshop in Piobiccio, Italy with several other Fight Directors, including SAFD CT Michelle Ladd and Tina Simonssen. He also did the fights for *Roshomon* and *Crazy for You*, the latter including a short fall from a balcony onto a bar top, then onto the stage floor. It was great fun!

CT Mark "Rat" Guinn is going strong in his position as Professor of lighting design, scene design, and stage combat at Louisiana Tech University. He hosted another fantastic weekend of the annual Ruston "Boil" Stage Combat Workshop in April, which is a regional favorite and will be teaching at the upcoming Texas Intensive Stage Combat with FM Brian

Byrnes, CT Leraldo Anzaldúa and perhaps a guest instructor or two.

AC Ann Candler Harlan has been teaching classes in stage movement, theater and humanities for Cy-Fair College while working as Props Master (or should that be Mistress?) and Costume Designer for their theater department's productions. These included *Swingtime Canteen*, *Blues For An Alabama Sky*, *The Good Doctor*, and *What I Did Last Summer*, for which she won an award for Excellence in Costume Design in the Kennedy Center American College Theater Festival, Region VI. She served as Fight Director for the Texas Renaissance Festival again last fall and is working on an adaptation of *Everyman*, which she will also design and direct this fall for St. Anne's Catholic Church, located in Houston, as a fundraising event for the choir's pilgrimage to Eastern Europe the following year. And of course, as Regional Rep and Sponsor of the 3rd Annual Texas Intensive Stage Combat Workshop, she looks forward to seeing many of you there!

FD Tim Pinnow, Associate Professor and Movement Specialist for New Mexico State University's Theater Arts Department, is currently directing fights for *The Man Who Shot the Man Who Shot Jesse James* at Creede Repertory Theatre in Colorado, and will begin directing *Lying in State* for Wayside Theatre in Virginia later this month.

The following was accidentally omitted from the New England Regional Report of the July/August 2006 issue:

AAC Robert Najarian just finished a run of *The Underpants* at Foothills Theatre where he put his training to good use by falling down, getting smacked, and running into doors for laughs. He continues his teaching duties at Boston University while doing fight choreography for productions of *Don Giovanni*, *The Who's Tommy*, *Romeo and Juliet*, and *Macbeth* with various companies around Boston.

Cutting Edge Associate Editor Positions Available

The Cutting Edge is seeking new Associate Editors to help with the increasing demands of this growing publication. This is a volunteer position which requires:

- Consistent access to the internet and email;
- An ability to open MS Word, MS Excel, Adobe Acrobat and some kind of picture preview application at the very least;
- The ability to produce articles and information which will be made available to the membership in a timely fashion.

Responsibilities may include:

- Contacting Regional Representatives regarding Regional Reports, editing the reports and submitting them for final layout;
- Working with coordinators of sanctioned workshops regarding sanctioning press materials, then collecting post-workshop reports and images to edit and submit for final layout;
- Collecting and editing Governing Body minutes, election details;
- Initiating interview articles such as the Footlight and Spotlight Series;
- Collecting and compiling memorials for those who have left us;
- Collecting and reporting on upcoming SPTs and SPRs across the country.

The Cutting Edge is now published consistently every other month, which is great. It currently conveys a limited amount of information about the goings on of members and the governing body. There is still room for improvement: for example, working on Letters to the Editor, reference source compilation, educational institution tracking, and there is even talk of finding someone to start a small comic strip. Our main goal is to make the Cutting Edge a more effective means of communication to the membership about the membership. If it sounds like a lot of work, it isn't really, it is what you make of it.

Please consider volunteering for this position. Send your membership details, letter of intent, technological details, and CV to:

cuttingedge@safd.org

Upcoming Workshops

ATTENTION WORKSHOP COORDINATORS:

Due to a formatting change with The Cutting Edge, the specs have changed for ad space. Please look them over to make sure that you are sending us exactly what we need so we do not have to contact you and ask for corrections.

What you put in the ad is up to you; however, the following criteria must be met:

- The workshop must be sanctioned by the SAFD
- The ad must be **7.75" wide by 4.5" high**
- The ad must be in black and white
- The ad must be submitted in either .tif, .jpg, .eps, or .pdf format
- When sending us a file, you must include the fonts you use

If your ad does not meet the following criteria, your ad will NOT be placed in the publication. We will accept ads up to six months before the date of your workshop and we are more than happy to answer questions and help you through the process the first time. If you have further questions, contact us at:

cuttingedge@safd.org

Upcoming Workshops

The 3rd Annual Texas Intensive Stage Combat Workshop

and the **Friday Night Forum!**

A REGIONAL STAGE COMBAT WORKSHOP SANCTIONED BY THE SOCIETY OF AMERICAN FIGHT DIRECTORS
with Brian Byrnes, S.A.F.D. Fight Master and S.A.F.D. Certified Teachers Leraldo Anzaldua and Mark Guinn
additional staff TBA

The Texas Intensive: 9am-6:30pm Sat. and Sunday, September 2nd & 3rd, 2006 (Labor Day Weekend)

Applying performance principles of stage combat in classes for the beginner and the advanced level actor/fighter.

Previous classes include: *Stylistic influences in broadsword* *Whips*
 Kung Fu Single Sword *Knife and Tomahawk Throwing* *Rapier Rough and Tumble*
Rhythms of Rapier and Dagger *Knife fighting* *Unconventional targets in Unarmed and Blade work*
 Introductory classes in various skills

And the Friday Night Forum 7:00-9:30pm Friday September 1st, 2006

"A special seminar in fundamental principles of stage fighting from a fight director's point of view". A unique opportunity to gain a better understanding of this important aspect of performance.

Location: University of Houston, School of Theater; Cullen at Elgin Drive, Houston, Texas

Fees: Texas Intensive **\$175.00** (for both days) Friday Night Forum **\$25.00**

10% discount for S.A.F.D. members! Send a copy of current membership card

Skills Proficiency Renewals (SPR) offered based on interest; please indicate if you need to renew, and in what skill

Send registration fees with complete contact information to:
Judy Frow's Show Business 5723 Nina Lee Lane, Houston, TX 77092
or Fax to register by credit card 713-683-0467

Send inquiries to Ann Candler Harlan, Coordinator, via SWRegRep@safd.org or call 713-952-4867



Chicago, IL
established 1996

WWW is on the move!

The WWW will be moving its workshop to the campus of **Elgin Community College (ECC)** in Elgin, Illinois.

You may be thinking to yourself, "Great, but, its not Chicago!" True. If it was, it wouldn't be in Elgin. However, when you see all that ECC has to offer, you will wonder why we didn't move sooner.

We promise to still bring you quality instruction, class variety, and that wonderful sense of comraderie that has been a standard for the WWW.

Mark your calendars! The dates for this year's workshop are: **January 12 - 14, 2007**

For information on the move and the upcoming workshop, be sure to check out:

www.winterwonderlandworkshop.com

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 bimonthly newsletter
- Access to back issues of both publications and online discussions in the members only section at www.safd.org
- Discounts to national and regional stage combat workshops
- The right to vote for members of the Executive Committee and Governing Body
- And much, much more...

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

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

Please fill in the information for the gift receiver below.

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

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Name (First, MI, Last)	Membership Level (circle one): Organization, Friend, Actor/Combatant, Advanced Actor/Combatant, Certified Teacher, Fight Director
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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
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Knife			
Quarterstaff			
Rapier & Dagger			
Single Sword			
Smallsword			
Sword & Shield			
Unarmed			

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

INSIDE THIS ISSUE

And the Nominees are...

Eureka - A Great Place to Fight!

The pen is mightier than the sword...

...From the Governing Body

Regional Reports

Upcoming SPTs, SPRs and Workshops

The *Cutting Edge* is a publication of the SAFD.

The views expressed in this newsletter do not necessarily represent the views of the organization.

Cutting Edge Deadlines for Future Issues:

<u>Issue</u>	<u>Material Due Date</u>
January/February 2007:	November 1, 2006
March/April 2007:	January 1, 2007
May/June 2007:	March 1, 2007
July/August 2007:	May 1, 2007
September/October 2007:	July 1, 2007
November/December 2007:	September 1, 2007

Regional Report Schedule and Deadlines for 2006:

Jan./Feb., July/Aug. Editions include Int'l, SE, EC, NE
(deadlines Oct. 15 and Apr. 15 respectively)

Mar./Apr., Sept./Oct. Editions include PacWest, NW, SW
(deadlines Dec. 15 and June 15 respectively)

May/June, Nov./Dec. Editions include MA, RM, GL
(deadlines Feb. 15 and Aug. 15 respectively)

SAFD

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Advisor:	Mike Mahaffey

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

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

In Upcoming Issues

- **The Games People Play**
- **Women in Stage Combat**
- **Combat Resources**
- **Alternative Healing for the Actor/Combatant**
- **Mid-America, Rocky Mountain, and Great Lakes Regional Reports**
- **...In the Footlight**
- **...In the Spotlight**

And much, much more!



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