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The Cutting Edge

The Society of American Fight Directors

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## The Cutting Edge, January/February 2009, Vol. 20 Issue 1

The Society of American Fight Directors

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# The Cutting Edge

## Welcome to the new Cutting Edge online newsletter!

After much anticipation and experimentation your new *Cutting Edge* publication has arrived. As promised, we have continued to take advantage of the use of color as well as improve the overall look of the publication. All this while maintaining the clarity of information you have come to expect.

Our initial "test email" met with great success, with over 700 members receiving the information and retrieving the November/December issue from the the website. Thank you to all the members who responded. While we can, and do, write our appreciation to those taking the time to share their thoughts, we also feel that sharing this feedback with the rest of the membership is equally important. Throughout this issue we have sprinkled quotes from some of your comments. Criticism, praise, and suggestions for improvements are always welcome.

Of those who did not receive the "test email", quite a few contacted us to update their information and/or sort through delivery complications. We have done our best to solve all the problems that arose, but since we have not heard from all the bounced and unopened emails sent, we encourage you to send any complaints you hear our way.

In order to improve the communication with the SAFD, we feel that it is important that every member receive the information we provide. We view all comments as opportunities to review, revise, and improve the publication.

### Printing and New Features

For those of you, like myself, who enjoy holding the printed word, you will still have this option. However, now you have the ability to print individual sections. In order to better assist you, we have tried to consolidate the information to ensure efficiency.

Another feature that we have included to improve our efficiency is the use of direct links to websites and emails found within both articles and the regional reports for additional information or email communication.

There are also some more sections and ideas we are currently working on to enhance your reading experience and contributions to *The Cutting Edge*. Things like video footage and a searchable database for information presented in *The Cutting Edge* archives are two of these future goals. Naturally, we will keep you posted as soon as these features become available.

Historical Photo # 1:  
Eric Fredricksen & Jeff Koep



Pudget Sound, WA - 1991

Eric and Jeff aboard a rented boat in Pudget Sound, WA. Eric caught a 30 lbs king salmon during downtime at the ATHE meeting in Seattle.

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# The Society of American Fight Directors





# The Pen is Mightier Than the Sword...

Michael Mueller - Editor-in-Chief

Welcome to 2009 and your new, improved, *The Cutting Edge* publication. Not only is this issue enhanced with a new design, but it can also boast as the largest issue we have ever compiled. We have regional reports from every region, extensive information from our GB, workshop reports, another installment on the SPT process from Fulton Burns and tons of opportunities to train, volunteer, and work for the SAFD. We have made some slight modifications, which I will detail in a moment, but first we have a few corrections to make.

With a large transition, combined with our quest to preserve the history of the SAFD, it will come as no surprise that some details in the last issue were forgotten or listed incorrectly. The first, glaring error was found by AAC Margarita Ruiz, who pointed out that the caption for *Sparticus* in the "Sword and Shield" reference material section was misspelled. We also discovered that Loren Jones was the recipient of the Founders Award-West in 2006, and that Andrea Robertson (formerly Dammerman) was awarded the Douglas Fairbanks Scholarship in 2003. Thank you to everyone who responded with clarifications and corrections. We count on you to provide the information you have about our history and appreciate the time and effort members donate to keep us in check.

For those of you interested in helping more, we are currently seeking another editor for *The Cutting Edge*. Speaking from personal experience I have found working for *The Cutting Edge* to be very rewarding and a great opportunity to introduce and strengthen awareness in this great organization. I am, however, sad to report that after the last issue our Layout Editor, Marcus D. Gregio, decided to step down from his position. He has been a tremendous asset to *The Cutting Edge* team, and his keen eye for detail and creativity with the layout will be greatly missed. We are very excited to hear more about all the projects with which he is, and will be, involved.

So, how did we manage to get this latest issue out with a new design if we didn't have a Layout Editor? I am lucky enough to be married to a wonderful woman, and member, who offered to accept the challenge. Katie's hard work on this issue has been tremendous, but I would also like to hear from you about your thoughts on the new look. What works and what doesn't? We tried to keep the general shape the same while enhancing and preparing for future options.

Being prepared and flexible is a vital key to any success. It is for this reason that I am pledging to work on both these attributes for the New Year. If you are like me, still wondering where 2008 went, then I urge you to join me in putting forth the extra effort to be prepared for the coming year. It is not unusual for me to wonder where a month, or a season has gone . . . but a year? Last year I was so flexible that I seem to have lost track of time. This year I will continue to be flexible and enjoy each moment, but add to it a sense of preparation to help enhance the enjoyment. We'll see how it works out.

Happy New Year!

Michael Mueller

Please send all submissions, comments and questions to:

SAFD  
1350 E. Flamingo Rd.  
Las Vegas, NV 89119  
1.800.659.6579  
www.safd.org

## Mission Statement of the Cutting

### Edge:

*The Cutting Edge*, a bimonthly newsletter written exclusively by and for the membership of the Society of American Fight Directors (SAFD), provides its readers with resources to stay involved and always on the cutting edge of stage combat.

### Our publication aims to:

- Keep the membership informed about SAFD events, policies, opportunities, membership activities and useful industry information
- Provide the membership with a forum for open discourse
- Welcome new members and engage current members

*The Cutting Edge* is a publication of the Society of American Fight Directors and cannot be reproduced without express, written consent of *The Cutting Edge*. The views expressed in this newsletter do not necessarily represent the views of the organization.



**Editor-in-Chief:** Michael Mueller  
**Associate Editor -**  
*Regional Reports:* Darrell Rushton  
**Associate Editor -**  
*Layout / Footlight:* Katie Mueller  
**Advisor:** John Tovar

## The Cutting Edge Submission Deadlines:

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

## Regional Report Deadlines:

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

# From The Governing Body

A Letter From Your SAFD President, Geoffrey Kent

December 2008

## Greetings SAFD Members:

Geoffrey Kent here with your Society of American Fight Directors State Of The Union letter. I hope this reaches you all overpaid and under-worked.

Your current 2008 SAFD Governing Body has now had a pair of weekend retreats, Colorado in May and Illinois in October. Your GB is now hosting monthly conference calls and trying to break the record for email subject lines containing, "RE: re: re: re: etc." I thought I would try and bring you up to speed on the latest events.

## National Stage Combat Workshop(s)

Recently the SAFD has hosted two national workshops, The Advanced Actor/Combatant Workshop and the Intermediate Actor/Combatant Workshop at the University of Nevada, Las Vegas under Fight Master Mike Chin and the Introduction to Stage Combat workshop, Actor/Combatant Workshop and Teacher Training Workshop at the University of North Carolina School of the Arts in Winston-Salem, NC under Certified Teacher Angela Bonacasa.

For 2009 we are recombining our NSCW structure to one location at UNCSA. This decision was not easy to come by and our current financial situation and fear of a recession has forced us to cut costs. Maintaining one staff will lower our expenses and UNCSA has the facilities to host several workshops at once. For 2009 the NSCW will offer the AACW, ACW and ISC workshops simultaneously. Dean Gerald Freedman is delighted to have us, the facilities are world class and UNCSA can offer high school and college credit for our courses there.

It is truly with a heavy heart we bid goodbye, at least temporarily, to UNLV and it's sponsorship of our National Stage Combat Workshops. Dean Koep, Interim Department Chair Brackley Frayer understand our situation and we send a huge thanks to our retiring NSCW coordinator FM Mike Chin and our amazing on-site coordinator, and SAFD mom, Linda McCollum.

## Dues Increase

Dues have not increased since prior to 1988 and we need to cover inflation and our added expenses: an SAFD Business Manager, overhauling our website and funding our added partial scholarships to the NSCW (The Paddy Crean and the Ian McKay). As of January 1, 2009, dues will be:

- \$45 to join or renew
- \$30 to join day of test or at a regional workshop
- \$55 to join or renew (international)
- \$40 to join day of test or at a regional workshop (international)

## Membership Drive & Membership Benefits

Our current membership turnover is very high. Within three years we frequently have about an 80% turnover. In addition, our membership signup rates, when compared to our number of students tested, is also pretty atrocious. Many test, few join. We need your help! Included with this Cutting Edge is the new membership form. Some member benefits include:

- NSCW tuition discounts based on length of membership from 5% to 25%.
- For 2009, if you join or renew, a *free t-shirt*. For 2010, who knows?
- Actor/Combatant and Advanced Actor/Combatants will be listed on the new website.
- Immediate contact from their regional representative helping new members network locally.
- Professional directors and theatres can query the website for SAFD trained actors.

## Revamped Advanced Actor/Combatant Qualifications

Your AC Rep, CT Rep and FM Rep have created a plan to redesign the qualifications for the Advanced Actor/Combatant title. The main concern with the current system was quantity over quality, meaning a student that was a squeaky pass on all six weapons could be considered an AAC. The goal is to create a standard high enough that we, as Fight Directors, feel that an actor with that title can serve a Tybalt, a Saint Joan or a Valvert from a fight perspective, if necessary, sight unseen. As of January 1, 2009, adjudicators can award the following results for an SPT:

- No Pass
- Basic Pass
- Recommended Pass

This marks a bit of a return to our system prior to "Examiners Award for Excellence." A Basic Pass implies that the student is technically capable of performing a fight safely. A Recommended Pass is awarded to actors who can perform the requirements of a Basic Pass in addition to connecting the dots between acting, intention, beats, story and full performance speed. We have eliminated the oft-unattainable EAE. Recommended is not a replacement for that and should be far more achievable.

A test study of these results was completed at the 2008 NSCW East with three Fight Masters. The results were encouraging at the ACW with almost 30-40% "recommended" as opposed to 10% "EAE." Actor/Combatant remains the same as before. When an actor has completed three SPT's: Unarmed, Rapier & Dagger OR Single Sword and a third weapon, they can apply to the SAFD Secretary via email or online form for a certificate. We may even be able to automatically issue these when the standard is met via a flag in the SAFD database. They must be a dues-paying member to become an A/C as it is a membership level in our Policies & Procedures and Bylaws. This has always been the case, but has never been enforced. Applying it will help grow our dues-paying membership. All three weapons can be a basic pass. This certificate is good for three years, regardless of weapon expiration dates. To renew, they again need to have the above requirements in three weapons.

To land Advanced Actor/Combatant an applicant must be current in six disciplines and a dues-paying member for three years. Three of those disciplines must have a Recommended Pass, three can be Basic. They apply via the online SAFD.org application form to the Secretary for the certificate. This certificate is good for three years regardless of weapon expiration dates. To renew, they again need to have the above requirements.

A renewal can send you in either direction, the result can be either No Pass, Basic or Recommended, allowing a student to move up or down in status via renewals. *Important:* To be considered to a Recommended renewal (either to maintain recommended or upgrade from Basic), your renewal will have to incorporate a scene similar to an SPT (Example: Young Siward vs Macbeth is a fine length for this). However the fight may still be renewal length, meaning it does not require all of the required moves. As a result, it may require more time in the classroom or more preparation on the part of the actor going for Recommended (selecting the scene and memorizing it prior to the renewal in coordination with the teacher). Basic renewals follow the same format we currently use for renewals.

As of January 1, 2009 all tests in our roster history (prior to 1/1/09) will be considered Recommended passes. We assume you did well. New tests or renewals after 1/1/09 will result in either a No Pass, Basic Pass or Recommended Pass. A reminder that *all* of the above only impacts AAC status. The new standards do not change AC at all. AAC status is not required for attendance to the Teacher Training Workshop and is not a membership level in our bylaws. It is a title we want to grant to our AC who really know how to sell a fight as the complete package. Expect the P&P language on this in the coming weeks.

### **SAFD Theatrical Firearms Safety Certification**

Our previous GB, under FM Chuck Coyl, commissioned a small group of SAFD members to develop a lesson plan and structure for gun safety training for actors for the stage. They did an amazing job and based on their work they were awarded status as SAFD Theatrical Firearms Safety Instructors. They are SAFD AAC Julia Rupkalvis, CT Donald Preston and FD Scot Mann.

It is important to realize that this is not the SAFD's "ninth weapon" or in fact an SPT at all. This is a 14-hour course with a specific syllabus that covers the safe use of theatrical firearms for the stage including revolvers, long-bore and black powder. The course includes practical application (i.e.: safe handling and firing of theatrical blank fire weapons) as well as a written test. An SAFD Theatrical Firearms Safety certificate is valid for six years. To renew you need to retake the course (similar to Red Cross CPR). Stay tuned to our updated P&P, which will be posted on our new website.

### **New Website!**

Did I mention that? After soliciting applications we have selected John Teague and Logical Phase Design to overhaul our new look on the "internets." We have an ambitious rollout date of January 1, 2009, at least for the basic elements and will be adding more as it goes along. Have an idea for the list? Email it to [secretary@safd.org](mailto:secretary@safd.org) and we will get it on there. We have also assembled a diverse group of SAFD members to be our beta testers.

Al Foote has done a tremendous job developing and maintaining our current website. I remember fondly when he took it on as a volunteer, several years back before it became a small stipend position. Our hats are off to him as our retiring Web Designer.

### **Unions**

Our Union Task Force (FM Chuck Coyl and FM Drew Fracher) are working to contact our non-SAFD Fight Director brethren so we can explore options with the Society of Stage & Screen Directors and the American Guild of Musical Artists together. More to come.

### **Mentor Committee**

CT Robb Hunter chairs this committee and they have a plan that proposes voluntary involvement on a system that will use the SAFD website to connect potential TTW candidates to existing Certified Teachers. The hope is to expand this up and down the SAFD ladder and eventually include mentorship for AAC candidates and FD's as well. Expect contact from him soon.

### **Emeritus**

Your GB has expanded the title of Emeritus so it can also be awarded to SAFD Certified Teachers or Fight Directors that retire from our organization (in addition to Fight Masters). Emeritus members would not hold the rank and privileges of the CT/FD title but would hold an honorary title and continue to receive our publications gratis without paying dues. Emeritus status is decided by a group vote of the Governing Body and the College of Fight Masters.

### **Advisory Board**

My goal for 2009 is to build an Advisory Board with UNLV Dean, Jeffery Koep. This board will be comprised of Deans, Artistic Directors and professional actor/directors who have an interest in promoting the growth of action theatre and stage combat. They will have no official governance but could give us external advice and guidance on how to serve the theatrical community both on the education and professional front. The board would meet annually to conference and Koep has offered to host the event at UNLV.

Eventually we may be able to petition them to help us with fundraising towards additional education opportunities for students across the USA, including workshops at KCACTF, ATME, ITS, TCG, ATHE and beyond.

The goal is to make the word SAFD synonymous with stage combat, raising our profile, mission statement and providing opportunities to our actors, teachers and fight directors.

### **Fight Master Conference**

Of course we also have an Advisory Board *within* our ranks. The GB is attempting to budget and schedule an FM retreat in 2009 so we can get this group of master teachers together and hear what they have to say.

### **Continuing Education for Certified Teachers and Fight Directors**

CT and Treasurer Lee Soroko has donated space for our first attempted meeting. March 14-15, 2009 at the University of Miami. The SAFD will bring in an Education Moderator and we can collaborate on different teaching techniques for a particular discipline and maybe even do some weapon renewals. My hope is some of you might even receive financial support from your schools to attend as a continuing education opportunity. I hope to see you in Miami! Email Lee to RSVP ([treasurer@safd.org](mailto:treasurer@safd.org)). CT's of all levels are encouraged to attend.

### **Fight Director Workshop**

Our P&P require us to offer this training and we need to step up to the bat. The GB voted in May to offer a "Five Equity FD contract" waiver to the FDW. This means that attendance at the barn by a CT can count for five of the required ten equity contracts toward Fight Director status with the SAFD.

How do we get this workshop to fly? Do we incorporate the FDW into our NSCW structure using the ISC, ACW, IACW and AACW? Do we start a national search to find summer acting intensives that want to pair with us? I plan to create a task force for this in the coming months chaired by FM Allen Suddeth. Interested? Toss Allen and I an email ASAP.

### **National Renewal Workshop**

Renewals are difficult to come by. While I believe it is our duty as CTs to try and offer these workshops to our local SAFD members, I also understand that it is not always financially beneficial to do so. Add to that working around our other commitments, finding space, partners, etc. and it gets pretty difficult.

The majority of our renewals take place at regional workshops and the NSCW. Unfortunately conducting renewals at the IACW and AACW can take up a significant portion of the hours of the workshop, limiting what the workshop can offer.

We are looking at forming a National Renewal Workshop in conjunction with the NSCW that would happen prior to or after the NSCW. This idea is in its early phases so feel free to share your thoughts on this by emailing Angela Bonacasa ([business@safd.org](mailto:business@safd.org)).

While I am on the subject, I am challenging our CTs to renew their skills in SAFD disciplines. I know CTs are not required to renew these skills but I think we are up for the challenge. How long has it been since you performed a fight at performance speed? I recently collaborated with FM Dale Girard and CT Robert Westley on a seven-weapon renewal last spring and it... certainly exposed some of my old habits. I can be mocked here: "[http://www.youtube.com/watch?v=K\\_5RXlugzTo](http://www.youtube.com/watch?v=K_5RXlugzTo)

### **Certified Teacher & Fight Director renewal process**

The GB made some small adjustments to the CT/FD renewal process. Most important, if you are unable to complete all of the requirements listed for renewal in the P&P, we just ask that you outline in your letter if intention why you have not. Sometimes our members head back to school or take on new job responsibilities that limit their stage combat teaching or professional fight direction. Outline why and we will take that into consideration for renewal.

### **Summer Skills Proficiency Tests and the NSCW blackout dates**

Our P&P strictly states that Skills Proficiency Tests cannot be taught during the NSCW and for four weeks preceding or following. Naturally the goal of this blackout is to funnel students to the NSCW, something we should not take lightly. However, we now have a cadre of Certified Teachers over 100 strong. This blackout was created when the SAFD only offered three weapon testing and single weapon SPTs dominate our recent testing history. We want the NSCW to be the place for multiple-weapon testing in the summer. We also want our CTs to have the opportunity to teach during the summer and our members that cannot afford the costs to attend an NSCW, the right to stage combat training in their area. I believe this is in line with our mission statement.

The balance is tricky and the GB offers this compromise. For 2009, SAFD CTs will be allowed to offer a *single* weapon SPT that tests in either June, July or August as long as you email the Vice President *prior* to your course starting and let us know you are planning one. However, we cannot allow multiple-weapon testing during this time. SAFD Fight Masters will not agree to adjudicate multiple weapon tests in June, July and August. I hope this compromise works. The GB will evaluate this adjustment in our Fall 2009 meeting.

### **Cutting Edge**

As you may know by now, *The Cutting Edge* is going green and electronic under the capable hands of Editor Michael Mueller with assistance from Darrell Rushton and Katie Mueller.

This decision was made as a cost cutting measure. The information will be delivered without the 4-week bulk mail delay. We save approximately \$7,000 in printing and distribution costs annually and we can imbed video and color pictures and graphics. Web links will be clickable to direct more traffic to the website. Not to mention the benefit of having reliable email access to our entire membership for last minute NSCW deals, election results, etc. Even more, an online *Cutting Edge* will also allow us to poll SAFD members for their ideas, workshop experiences, etc. Michael plans to try and keep this contact at a minimum so we don't deluge the SAFD members with "free t-shirt if you sign up now" junk mail.

In the hopes that increased readership means more members, we will be offering *The Cutting Edge* subscriptions for free through the new SAFD website. I know it is currently a members only benefit, however it is a newsletter. That newsletter will be advertising membership and membership benefits in addition to small articles and regional reports. The GB hopes that this will ultimately increase our membership rolls. We plan to subscribe all students that take an SPT with us to our newsletter unless they opt out via a checkbox on the SAFD SPT result form. This will allow us to cast a wider net in promoting training opportunities to anyone interested in stage combat... but to get the real discounts, you have to be a member.

### **Business Manager position created**

Completing a process started by our previous GB, in February of 2008 we hired Angela Bonacasa as our Business Manager. Currently on an annual contract, Angela handles processing of memberships as well as distributing job and scholarship applications and numerous other duties. She is kicking butt and taking names and we all, especially the Secretary, breathe a sigh of relief to have her on the payroll.

### **New Regional Representative Coordinator**

This summer we brought on CT Russ Brown as our new Regional Representative Coordinator to replace retiring coordinator FD Payson Burt. Payson has helmed this group for close to ten years and our thanks to him! We are planning to use the Regional Reps as an initial point of contact with new SAFD members. Join the SAFD, get an email from your local rep right away to let you know training opportunities in your area. Have a Regional Rep suggestion? Toss it to Russ ([rbrown@LonMorris.edu](mailto:rbrown@LonMorris.edu)). Thanks Russ!

### **New Fight Master Art Director**

In May, the GB hired a new Art Director for *The Fight Master Magazine*, Nigel Delahoy. VP John Tovar, our current AD is training Nigel on the Winter issue of the magazine and expect to see Nigel's touch on our Summer issue. Welcome aboard Nigel.

### **Marketing and Advertising position created**

We have enlisted the help of Mare Trevathan ([mare@safd.org](mailto:mare@safd.org)) to help us with membership growth and retention, SAFD visibility in the professional and education front as well as NSCW promotion, especially the Introduction to Stage Combat and Actor/Combatant workshops. We are also outlining specs for a short web commercial.

In the coming months we will be targeting Thespian conventions and getting the word out about the ISC. Are you teaching at one? Have any contact with high schools? We are offering a \$50 stipend to teach at a state thespian conference and need you to help us promote the Introduction to Stage Combat 3-week intensive. We will also happily ship you some color postcards to hand out. We can take students ages fifteen and up into the ISC and offer high school and college credit.

### **A Big Thank You**

Most importantly the GB sends out a huge thank you to FM Mike Chin and our dear friend Linda McCollum. The Emperor has handled our NSCW Vegas responsibilities for years and managed to avoid gambling away the staff per diems. Mike was my vent when I served as an intern in 2000, was a participant in the TTW in 2001 and a TA in 2002. He always listened and treated me well. Linda has been our Registrar at UNLV for eighteen years and a member for about as long as the organization has existed, including taking one of our first Nationals as a student. She has taken early retirement from UNLV to spend more time with family. Her new email is [lindamccollum@live.com](mailto:lindamccollum@live.com).

It has been a busy year. As you can see we are working to offer you more opportunities to share ideas and keep our organization growing. This all starts with membership. 2009 is our big membership drive and we need your help!

As always, my phone line and email inbox is always open for suggestions, complaints and ideas. Keep 'em coming.

Sincerely,

GEOFFREY KENT

[president@safd.org](mailto:president@safd.org)  
[www.safd.org](http://www.safd.org)

## 2008 Governing Body Meeting

October 11 – 12, 2008 • St. Charles, IL  
Saturday, October 11

9:15 AM: Meeting called to order by President, Geoffrey Kent

Governing Body members present:

- President, Geoffrey Kent
- Vice President, John Tovar
- Treasurer, Lee Soroko
- Secretary, Wilfried Meybohm
- FD Representative, Jamie Cheatham
- AC, AAC, Friend Representative, Ted deChatelet
- k. Jenny Jones, Proxy FM Representative for Richard Ryan

Governing Body members not present:

- CT Representative, Michelle Ladd  
*Proxy held by Treasurer, Lee Soroko*

### Vice President Report

#### Renewal Update:

- Spencer Humm, renewal delayed due to a personal injury
- Aaron Anderson, renewal delayed

#### Proposed Changes to the Renewal Process:

*Motion passed*

- Set the deadline for October 31st
- Everyone renews on the same cycle
  - This simplifies the process and eases tracking
- Those renewing will receive an automatic (free) extension of three months if they fail to meet the October 31st deadline
  - The deadline extends to January 31st / February 1st
  - This February Deadline is considered the "final deadline" before penalties apply
- After failing to meet the February deadline, the ability of the petitioner to teach Skills Proficiency Tests will be suspended.
  - VP will issue notifications to the College of Fight Masters, informing them of this lapse in the petitioner's record and will be directed not to adjudicate or entertain any requests for adjudication.
- All suspended petitioners will have until the end of the calendar year to complete their renewal paperwork and be current with all fees and dues. Additional fees and dues may apply at this time.
- Should the petitioner continue to be delinquent in their fees/paperwork at the end of said calendar year, the petitioner's name will be removed from the posted roster of eligible Certified Teachers and Fight Directors
  - Additional fees may be assessed at this time as well
  - Mitigating and extenuating circumstances will be considered by the Governing Body, if submitted by the petitioner.
- John Tovar, VP, will draft the necessary P&P verbiage to be voted on by the Governing Body
- CT and FD Reps will broach the subject with their constituents

#### Mailing List Issues:

We are still addressing the proprietary and security issues surrounding the distribution of our mailing list to third parties. To that end, we need:

- An opt-out form on all hard and soft copies of our membership forms
- Legal forms for Regional workshops that specify some form of non-disclosure/non-compete clause that states the membership list may only be used for the express purposes of contacting our members for their respective events. Violations of these clauses might lead to punitive action against the recipient of the list.

Historical Photo #2:

Elgin, IL - 2008



Rex Barrow, Travis Sims, Geoffrey Kent, J. Allen Suddeth, Darrell Rushton, Michael Mueller - Small Sword renewal at the Winter Wonderland Workshop

### Secretary Report

#### Current Membership Tally:

**1,025 active members**

Expired Membership from 2007 totals over 600 members. These members will tentatively be added to the Cutting Edge email list and will be included in any copies of the membership contact spreadsheets to see if we can glean any lapsed members for 2009.

#### Membership Benefits, Changes and Retention:

- T-Shirts for members every year
- Listed on the Website with their profile page
- Stacked discount
- New Membership Costs
  - \$45 for North American members
  - \$55 for International Members
  - \$30 join fee on day of SPT for North American
  - \$40 join fee on day of SPT for International

#### Dues Increase Needs:

We need to update some forms and publications related to our dues, to ensure membership has a clear understanding of the change:

- **Assigned to Geoff:** Update the SPT forms to reflect the new "day of test" joining fees
- **Assigned to John:** Ensure *The Cutting Edge* gets updated Dues Information
- **Assigned to Willie and John:** design the "Dues Reminder" card to reflect the new fees, along with other benefits of joining



## AAC Requests:

We are receiving a mass influx of requests for Advanced Actor/Combatant Status. Some questions arise with this increase:

- Are members unaware/confused about the new system, feeling they will "miss out" on the opportunity to be considered AAC?
- Are members reading the communications from their representatives and/or *The Cutting Edge*?
- What message is being spread by the teaching echelon?

All members requesting AAC status will be notified that their request will be handled within 30 days, to allow for adequate fact-checking and membership verification.

## Membership Queries:

- **Assigned to Willie:** Need a query on which teachers teach the most SPTs

## New Membership Form:

The new membership form needs to have the following addendums and/or changes:

- Space for members to input their myspace/facebook URL
- T-Shirt sizes
- Change the address field to read: "permanent address"
- Opt-out checkbox
  
- **Assigned to John:** update the membership form
- **Assigned to Jamie:** draft copy for "why to join the SAFD"
- **Assigned to Willie:** Contact AL about changing the website to reflect new dues information and updating the online membership form. Also, update verbiage in the P&P to reflect new dues structure
- **Assigned to Lee:** Contract Angela for 3 years as Business Operations Manager
- **Assigned to John / Willie:** Design the Dues Reminder Postcard

## Treasurer's Report

**Treasury: \$16,492.26** in our savings account

## UNLV Agency Account:

This account has been cleared of funds; there is no longer any need to deposit funds to it.

## Primary Account Holder:

Currently our primary account holder is Andrew Hayes; we will need to research the possibility of changing this over.

**Assigned to Lee:** research the possibility / impossibility of changing the primary account holder status.

## 1800 #

We currently do not adequately use or staff our toll-free #. We will kill the line and address other avenues for having a phone number members can call.

- Can we have members call the Secretary?
- Should members call the Business Operations Manager and have calls directed that way?
- This number would be posted on the website, so any overages or costs to the recipient's phone bill would have to be reimbursed by the Society. In the long run, this potential reimbursement pales in comparison to the cost of the toll-free line

- **Assigned to Lee:** Kill the toll-free line.

## Member Representative Reports

### Fight Master Representative:

- Need an FM Retreat
  - We need to figure out a way to afford this
- **Assigned to John:** Research Pheasant Run as a possible location for CFM Retreat
- At the NSCW East this year, the Fight Masters present tested out the new testing paradigm, to great success. The process resulted in a smoother and quicker adjudication process

### Fight Director Representative:

- Quite a few responses regarding the removal of the FD Requirement for Regional Workshops.

### Certified Teacher Representative:

- No CT Report
- Discussion was held concerning the possibility of hosting a CT Conference, for the betterment of CTs and FDs. The concept is simple: teachers teaching teachers.
- **Assigned to Lee:** Help to coordinate our first ever CT/ FD Conference in Miami

### AC, AAC, Friend Representative:

- Membership wants clarification on the Gun Policies

## Open Discussion Forum

### NSCW:

- Increase Angela's stipend as NSCW East coordinator by \$1000.00
  - Applied to this year as an increase
  - In future years, this amount should be accounted for in the budget
- Discussion concerning the future of the NSCW West. Resolved the following:
  - Geoff will contact Koepp At UNLV concerning the following:
    1. Does UNLV want money for facilities this year?
    2. Is there a possibility, if we move the workshop, that we might return to UNLV for future offerings and events?
- Lee will contact Angela/Dale about building budgets based on current enrollments, reduced salaries related to enrollment

### FDW:

- **Assigned to Geoff:** contact Allen concerning the status of the FDW

## Sunday, October 12, 2008

### Commercial:

- **Assigned to Geoff:** Get firm numbers from Ted Sharon on budget for filming of commercial spots

Historical Photo # 3:  
NSCW



Front On the Right: J. Allen Suddeth  
Front on the Left: Dr. Robin McFarquhar  
Right Row - 7th from front: Ralph Anderson  
Right Row - Last: Brian Byrnes

## Summer SPTs:

In an effort to loosen the reins for Summer SPTs, we would like to offer the ability for teachers to teach SPTs during the normal blackout period.

- Discussion was held concerning the contradictory nature of this motion, as we need to see improvement in our enrollment to the NSCWs
- Current queries in the database show an alarming number of SPTs conducted and adjudicated within the normal blackout period, including just days before the start of the NSCW
  - Names of adjudicators and teachers will be submitted to k Jenny and Geoff, so that they may contact FMs and teachers respectively concerning their violations of the policy
- The policy will hereby be amended to the following:
  - The blackout period will be modified. The new blackout period will be June 1st – August 31st
  - Teachers may teach and have adjudicated a single weapon SPT during this period
  - Teachers must apply for approval prior to teaching the SPT; they should not assume permission or approval
  - Further discussion will need to be had concerning penalties/consequences
- **Assigned to Willie:** Modify P&P concerning blackout dates
- **Assigned to Michelle/Lee:** Contact CTs about modified blackout dates

## Fight Master Journal:

We are still in need of an Advertising Director. This person will be paid on a commission basis.

## Distribution of A/C Certificates:

The Secretary will disseminate all AC Certificates going forward; adjudicators need only have stock of single weapon certificates

## New Certificates:

With the coming change in the SPT adjudication process, new certificates will need to be created.

- **Assigned to John / Willie:** Design a new SPT certificate

## The Cutting Edge:

Michael Mueller has been approved to buy a six-month marketing subscription to track the successfulness of our e-Cutting Edge

## Advisory Board:

Keop is interested in coordinating this; very interested in expanding the board. We are looking for advice from people external to the organization. We are looking for a group of people who don't know anything about the SAFD but are intrinsic to stage combat.

## AC/AAC – SPT Testing Process:

We are amending the testing process. A student may test and have one of these results:

- Fail
- Basic Pass
- Recommended Pass

Currently, the AC status—as a membership within the level—will remain the same. With regards to the AAC status, the following conditions apply:

- The student must have passed in 6 (six) weapons. Of those six—
  - A minimum of 3 must be Recommended Passes

*We ran into some difficulty pertaining to Renewals:*

- **Assigned to k Jenny:** Return to the CFM and see how they feel about the renewal process
- **Assigned to Ted:** Write a 1-page summary to send out to CTs/FDs and FMs concerning the testing change
- **Assigned to Geoff/John:** SNAIL mail to CTs/FDs regarding testing change; included in this packet should also be:
  - The Reasons to Join pamphlet
  - Summary of our GB Meeting

## Gun Certification:

Geoff will resubmit the verbiage to the GB for a vote; once voted

- Assign a GB member to get it into the The Cutting Edge

## New Positions:

- Russ is our Regional Rep Coordinator
- Marketing Director
  - Approved for eight hours of marketing professional

## Website (safd.org 2.0)

We discussed roughly forty new features that the new website would need to offer our members to increase our brand awareness, their exposure to the community and industry. Emphasis was placed on the data infrastructure and social networking aspects of the user interface. These features have been submitted to our applicants and will be voted on during the next GB conference Call.

“Love the online The Cutting Edge! No problems opening it up on my Mac. Looks great, saves both SAFD resources and trees, AND I’m still able to print out the hard copy pages I really want to save as teaching resources. Just printed my membership renewal from it and had no problems. BRAVO!”  
-Laura Downing-Lee

“All in all though, I like it a lot. I usually read the whole thing, cut out one or two things to save, and recycle the rest. This way, I can just print the stuff I like ;)”  
-Margarita Ruiz

# Philadelphia Cheesesteak Workshop



By: Darrell Rushton  
and J. Alex Cordaro



## There were Cheesesteaks

There are a lot of common misconceptions about the Philly Cheesesteak; that it has lettuce on it or tomatoes or mayonnaise, that it can be served on bread or a round roll or with Swiss cheese - not so . . . The Philly Cheesesteak is actually an exciting weekend of stage combat, hosted by CT-FD Ian Rose, Charles Conwell, CT/FD John Bellomo and J. Alex Cordaro.



Pike line from Roman battles. CTs Darrell Rushton & KC Stage are in the foreground.

Thirty-four students from the U.S. and Canada learned the difference on October 4 and 5 at the Ninth Annual Cheesesteak Workshop, held at the University of the Arts, in the heart of the Philly Theater District. There was Death and Dying, Falling Together, and Commedia Del Arte Violence. They shot A LOT of guns, had Swordfights on the Stairs, learned Improvisational Smallsword, fought with Crate Hooks, Cloaks, Cutlasses, and became Pirates in a boarding raid and Roman Soldiers in a full-on Battle with Chariots.

## There were Skills Proficiency Renewals and sore muscles.

The weekend began with SPRs, choreographed by Charles Conwell and Ian Rose, adjudicated by Fight Master J. David Brimmer. Everyone passed, so the workshop began on an excellent note. Immediately after, FM Brimmer insisted he be taken on a ride around the gym floor in the chariot especially designed by Charles Conwell. This Roman battle chariot was made out of an extra mail cart and a wood plank, lashed together by Mr. Brimmer's assistant, CT Mike Yahn, who was visiting from New York City.

Several things make the Cheesesteak a very special workshop. First, it is the goal of the coordinators to make sure that classes are taught in all eight disciplines over the course of the weekend. Second, there are classes for every level, in every period. As Charles puts it, "We want to make sure that everyone has a class to go to, even if they have never studied stage combat before. No class is taught two years in a row." Third, the workshop has an amazing international flavor. Ian Rose is a Fight Instructor with the Fight Directors of Canada, and was able to arrange to have JP Fournier, Fight Master with the FDC, on hand. JP taught some terrific classes in Smallsword, assisted by Ian, and in Paddy Crane style Single Sword, ably assisted by CT KC Stage.



CT Lewis Shaw inspects his Roman shield wall

But the true flavor of the Cheesesteak comes from the informality and goodwill brought forth by all the coordinators. It's unspoken and unofficial, but there's definitely a "check your ego at the door" policy embraced by all. The Cheesesteak is a workshop where people crash on your couch and hang out with your family. CTs Mike Yahn, Ray Rodriguez and Darrell Rushton all came unannounced to the party, were welcomed, and immediately put to work assisting, leading warm ups, transporting weapons and taking slots in classes that were uneven.

## There was laughter and new friends.

Lunchtime at the Cheesesteak is for food, merchandise, and socializing. On hand selling their wares were Lewis Shaw, Baltimore Knife and Sword, and Combat Cloaks. Charles Conwell was offering several prized books from his personal collection, including a beautiful copy of *Three Elizabethan Fencing Manuals* (Scholars' Facsimiles & Reprints, 1972) and *Weapons in the Theatre* (Arthur Wise, Barnes & Noble, 1968).

Saturday night, the workshop took over a bar in Head House Square where there was an endless supply of incredible first-hand stories of Paddy told by J.P. Fournier. Plus there were Cheesesteaks . . . Glorious Cheesesteaks . . . yuummmmm



FDC JP Fournier and Ian Rose in small sword

# A Peek Inside



FM David Brimmer inspects his troops



Ray Rodriguez and KC



Charles Conwell proudly displays the first cheesesteak of the day!



Lewis Shaw



AAC Jenny Male lays out wares for Lewis Shaw



Mike Yahn cleans the weapons after Gun Safety



The Baltimore Knife and Sword Reps

# Fighting the Elements

Determining the Best Scenes for Skills Proficiency



**What a World - What a World  
(Scene/Script Analysis for Fight Plays)  
By T. Fulton Burns**

“While perfection is a wonderful goal, there comes a point where you have to let your creation out into the world or it isn’t worth a tinkerer’s damn.”

This is a fantastic quote by Twyla Tharp from her book *The Creative Habit: Learn It and Use It For Life: A Practical Guide*. So what does this have to do with you, the stage combatant? Well you are working hard but you are being told not to strive for perfection because perfection can never truly be achieved in the arts, so naturally it warrants the question “then for what exactly do you strive?” The answer is excellence! In the university setting an “A” represents excellence not perfection and the SAFD Skills Proficiency Test also has a similar recognition of excellence identified as the Recommended Pass.

**“Style is knowing  
what play you are in” - Sir John  
Gielgud**

In the past two issues of *The Cutting Edge* we have examined how to find plays containing fight scenes as well as the elements required for a great SPT scene. Now it is time to go beyond the means of just passing your test and get on track for achieving excellence in your own fight work. It is important to acknowledge first that this is not intended to replace any training with an SAFD instructor but instead to enhance the knowledge, context, and details that are available. By complimenting your training, with this additional work, you place yourself in a position to learn the most from your stage combat training.

Research and analysis are an important part of any skilled actor’s work. The challenge comes from the amount of time available for analysis, given the different settings that SPTs occur. Even with the time limitations we owe it to ourselves to research the background of each scene to the highest possible level. The basis for this article is similar to (and compliments) the script analysis techniques provided in texts like *Script Analysis for Actors, Directors, and Designers* by James Thomas, *Backwards and Forwards: A Technical Manual for Reading Plays* by David Ball or *Acting: Onstage and Off* by Robert Barton. The goal here is to help research fight specific issues in the script in order to elevate our Combative Actor training to the greatest level of excellence. The following points are key to preparing yourself to achieve such a goal.

## 1. Where are you?

“When I analyze a play, as an actor, I look at all the normal stuff (given circumstances, time period, etc.) but also the role of violence in that particular society.” – CT Jill Matarelli Carlson

After reading your script you should be able to determine the time period where the story takes place as well as the geography. Often this can be identified in a couple of ways. It can be stated either in the historical context of the story or by noting when the play was first produced.

An example of historical context is *Les Liaisons Dangereuses*. It was written in a contemporary time period (1980s) however the story is placed in the 18<sup>th</sup> century. Being aware of the time period where a story takes place plays an important role for a fighter because it illustrates the world of the play and provides a point of reference for the type of violence in the script.

The alternative is to look at when the play was produced. You may find it located in the same period as when it was written. Greek plays and many of Shakespeare’s pieces fall into this category, however read your plays carefully. While Shakespeare’s plays often are placed in the Elizabethan time period he did write plays like *Julius Caesar*.

Common times periods are as follows:

Greek	Restoration
Roman	Modern
Medieval	Contemporary
Elizabethan	Neo-Classic

Also consider the region too; actions in one part of the world are different from another. While considering the time period don’t forget to research the region. Every little bit of information places your character in the strongest context of the play.

## 2. What's your Style?

"As Gielgud once put it 'style is knowing what play you are in.'" – CT Darrell Rushton

Period Style often plays a huge part of our training. Your Certified Teachers will address the bulk of the style needed in order to understand the particular movements associated with appropriate weapons. Unfortunately, period style seems to be a bit of a dying art form these days and it is based in part on the costs to build costumes. Still the knowledge is important, wonderful, and often puts weapons training in a strong perspective for the actors and audience alike.

A few sources that provide a great bit of information in the styles/periods listed above are as follows:

*Acting: In Person and In Style* by Jerry L. Crawford

*Acting with Style* by Harrop & Epstein

*Acting: The Creative Process* by Albright & Albright

*Style for Actors* by Robert Barton

*Manners and Movements in Costume Plays* by Chisman & Raven-Hart

*Period Style for the Theatre* by Douglas A. Russel

*Playing Period Plays* by Lyn Oxford

*The Polite World: A Guide to the Deportment of the English in Former Times* by Joan Wilderblood

In these texts an actor will also find information supporting both comedic and dramatic fights. Regardless of the scene's tone, your sense of the movement and vocal life of the character, needed for these styles, are crucial in achieving excellence. By referencing these texts you will improve your own style techniques.

## 3. Walk the Walk

"The movement should live in its environment." – CT Jill Matarelli Carlson

I have seen many times, and been at fault myself of performing what could be considered by a novice as, a period style movement. Just as there are differences in the time periods, there are differences in the movement styles as well. Connecting to these different movements is important in maintaining the truth of the characters being portrayed. For an example, look at the differences between the broad gestures of the Greeks and the controlled movements of a character in a Noel Coward play to see how important movements vary through the generations.

One great example is found when we look at the Elizabethan Period. Over the past year I received a copy of an article written by FD Bruce Lecure entitled "Walk Like an Elizabethan." (This article was published in *Stage Directions*, January 1998) Bruce provides wonderful information for:

Stances	Walking	Bowing
Sitting	Greeting	

Lecure provides this information from both the female and male perspective as well as details the dance origins from which the movements are based. (This information is addressed similarly in the aforementioned styles books.)

By taking notice of verbal cues and proper deportment for the time, such as in the Elizabethan Period, one could look at a book like *Secrets of Acting Shakespeare: The Original Approach* by Patrick Tucker and find the moments for appropriate period style moves. Tucker provides cues for when bows should take place based upon verbal cues and even who receives the cues based upon the language of the time.

With the period style movement in place take another important historical view by looking at the stage combat texts that also provide background research. A great text to hit is *Swashbuckling; A Step-By-Step Guide To The Art Of Stage Combat and Theatrical Swordplay* by Richard Lane. In Section I of this text there are appropriate period moves for both you and your weapons. An actor can find the following:

- How to carry a weapon
- Bows for a duel
- Sitting with a weapon
- Sheathing a sword

Put all of the pieces together for the best movement in the period style.

#### 4. Talk the Talk

“The vocal needs of the fight are essential to the acting intentions and are integral to the story telling” – CT Darrell Rushton

Strong projection, breath support, regionally appropriate dialects and proper pronunciation are always important. There are many great instructors for the voice including, but not limited to, Kristen Linklater, Patsy Rodenberg and Cecily Berry that help with vocal training and understanding text. In the SAFD FM Dale Anthony Girard has written a book entitled *Actors on Guard*. A section of Girard’s book, which is called “The Sounds of Violence”, deals with specific vocal issues and supporting your vocal instrument in a fight scenario. In this text one can quickly reference the need for vocal work in a general sense for a scene that compliments both the needs for the actor and combatant. Girard also provides thoughts addressing vocal needs pertaining to both dramatic and comedic fights.

In the world of stage violence it is important to understand the psychology and vocal needs for stage combat. The number one source suited for addressing these needs is *The Voice in Violence* by Rocco Dal Vera. In this one source there are a number of articles by Voice & Speech Trainers Association (VASTA) officials and SAFD instructors collaborating to provide details for vocal fight requirements. There are also articles that address, but not limited to, the following:

- Vocal techniques for specific time periods
- Psychology of violence from the Greeks to Contemporary plays
- Fighting in Musical Theatre
- Sources for correct pronunciation of words throughout all periods

I highly recommend picking up a copy of *The Voice in Violence*, as a strong resource for the vocal research needed to excel in the fight world.

Take all of the tools of script research and place it with the tools listed above. The result will certainly enrich your fight scene and bring you closer to the excellence we all should strive to achieve.

Special thanks to Rebecca Britton, Jill Matarelli, Carlson and Darrell Rushton for their contributions to this article.

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

#### 5. Put Your Weapons Back in Their Proper Place (and Time)

“Violence in the Restoration time period, with regards to dueling, would be something exciting and dangerous for the characters. The duel *may* have to do with honor, but it is also likely that the duel was something the characters may have been looking for an excuse to participate in – it’s illegal, it’s dangerous, and there for, highly favorable to young men looking to prove themselves.” – CT Jill Matarelli Carlson

Hit your history books and look at what they have to offer. There are lots of great weapons books that serve as incredible references for fight directors and instructors alike. Looking at the historical context will give you a better understanding of the world in which you are fighting. Texts can provide impressive illustrations and photos that will help to place the weapons with which you are training into perspective. Books like the following are great places to start:

- *The History and Art of Personal Combat* by Arthur Wise
- *Swords and Hilt Weapons* by Michael D. Coe & others
- *Medieval Combat: A Fifteenth-Century Manual of Swordfighting and Close-Quarter Combat* by Hans Talhoffer
- *Knives, Knife Fighting, and Related Hassles* by Marc “Animal” MacYoung
- *The School of Fencing with A General Explanation of the Principal Attitudes and Positions Peculiar to the Art* by Angelo
- *Swordsmen of the Screen: From Douglas Fairbanks to Michael York* by Jeffrey Richards

Another very important aspect of deportment is found in the duel. In Robert Baldick’s *The Duel: A History of Dueling* one can look at how and where duels take place, as well as the rules associated with them. A person can look at how their own story falls into the time line of duels throughout history. By utilizing the point of history, where your fight occurs, more details will enrich both your acting choices as well as the audience’s reception of the performance.

# Caryn and Katy Flanagan

## *In The Footlight*

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

Caryn and Katy Flanagan recently passed a SPT in unarmed, marking one of the first, if not the only, mother/daughter teams to do so. Their hard work caught the attention of FM Michael Chin and resulted in his nomination of them for this Footlight. We thank him for bringing these ladies to our attention and are happy to continue sharing the thoughts and background of members around the world.

**SAFD:** Where are you from?

**Caryn:** I am originally from Cleveland, Ohio, but lived in Colorado for a number of years and now live in Jackson Hole, Wyoming.

**SAFD:** What brought you to Wyoming?

**Caryn:** I was a drama major at Colorado College, and spent half of my junior year at The Theatre School in Chicago. I married young and worked in the ski industry for years. We moved to Jackson in 2002 I was thrilled to discover a thriving arts culture. I re-entered the theatre world after a long hiatus and I participated in the 2008 National Theatre Conservatory's Summer Intensive in Denver.

**SAFD:** Would you consider traveling outside of WY for more training?

**Caryn:** Yes I would. My kids are getting older and so I feel better about looking for workshops and acting jobs outside of this area.

**SAFD:** What first drew you to stage combat?

**Caryn:** I am a resident artist with Off Square Theatre Company, which is Wyoming's only year-round professional company. Last year, for a production of *Romeo and Juliet*, Producing Artistic Director John Briggs brought in Michael Johnson to choreograph the fights and to teach a Rapier and Dagger class. I played Lady Capulet, so we had to work out the "slap down" scene with Capulet, but I also took advantage of MJ being here and took the class, [resulting in an SPT].

**SAFD:** Was it you or your daughter who first became interested in stage combat?

**Caryn:** I beat her to the punch (ugh, BAD pun) by a year. I'm sure that her seeing Mom whup-ass (and enjoying every moment of it) with a Rapier and Dagger might have had something to do with it. This year Briggs brought in Jason Armit to teach Unarmed combat, and in addition to company members and paying public, OSTC's youth troupe, the Off Square Players, also participated.

*Caryn and Katy Flanagan*



**SAFD:** Could you explain more about the Off Square Players?

**Caryn:** OSP is a selective group of serious theatre students thirteen to eighteen. This year, only eight students were admitted into the program, all of them coincidentally girls. They all coincidentally tested and passed! I was really proud of all of the girls.

**SAFD:** That's fantastic. How was your experience studying stage combat with your daughter?

**Caryn:** It was really a fun and memorable experience, learning the same skills and nursing the same sore muscles. Although Katy is interested in acting too, at fourteen she has her path and I have mine. It's joyous when the two converge, but when they don't we are both supportive of one another. When I walk into the rehearsal hall, I'm not the Mom any more. I'm there for me and



for the Company. I think Katy respects that, and hopefully it sets a good example. In class, Jason never paired the two of us together, but we did practice the slaps, punches, knaps, kicks, and falls together at home, much to the amusement of the rest of the family. I [did have] to let the neighbors know what we were doing in case they saw us beating up on one another!

**SAFD:** What about you Katy? What was the best thing about taking a course with your Mother?

**Katy:** It was just a great experience. Having someone to practice with at home was really helpful. The fact that we both love the same thing is fun, but at the same time I sometimes feel like I have a lot to live up to.

**SAFD:** Was this your first experience with stage combat?

**Katy:** Yes. In the acting troupe I'm a part of, our friend Chris Clavelli came in and taught a Shakespeare workshop. [But that was it].

**SAFD:** Does the curriculum for OSP change with each year?

**Katy:** Last year we held a show for the OSTC Board members, as well as our family and friends, in the new theatre. It was monologues and dialogues, and this year we might collaborate

with Dancers Workshop, the best place to go for dance lessons in Jackson. Their Junior Repertory Company might somehow be meshed into OSP performance at the end of the year.

**SAFD:** How do you feel your other classmates received the stage combat training?

**Katy:** We all learned this amazing thing. We all passed, and I know we all had a blast doing it.

**SAFD:** Do you think more students will want to take a class in the future?

**Katy:** I'm sure they would! I know my friend Marlowe, who I practice with all the time, would love to have an opportunity like that.

**SAFD:** Would you like to continue training with the SAFD?

**Katy:** Of course!

*Footlight interview conducted by: Michael Mueller*

## CALL FOR APPLICATIONS!

*The Cutting Edge* is seeking a new Associate Editor to serve beginning in March 2009. As a bi-monthly publication, *The Cutting Edge* publishes articles, information, and reports for its growing membership and is committed to assisting contributing members through the publication process. We strive to strengthen communication for the SAFD membership and to provide an outlet for the wealth of information they have to share.

Responsibilities for this position may include the following:

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

Qualified applicants should meet the following requirements:

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

If you are interested in finding a creative way to become more involved with this great organization please consider applying. This is an opportunity for new members to network and become more familiar with all that the SAFD has to offer. It also provides new ways for long-standing members to give back and affords some the motivation to publish work of their own. This position is limited to SAFD members and is currently a volunteer opportunity. The search process will begin February 1, 2009 and all candidates must have sent their information by this date.

"It looks terrific in color. I'm sure the new format will be a huge savings to the SAFD, and you, in both time and money. Good work." - Bill Haulings,

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

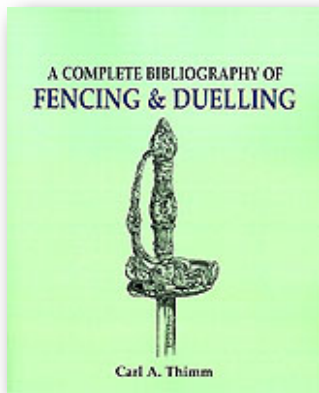
# Small Sword Resources

The Cutting Edge is proud to present the second installment of our section on Smallsword reference material. Special thanks to CT/FD Dexter Fidler, Friend Allan Johnson, CT Brian LeTraunik, Linda McCollum, CT/FD Ian Rose, CT Darrell Rushton, CT/FD Nick Sandys, CT Paul Steger, FM J. Allen Suddeth, and CT John Tovar for their input on this section.

The information provided is categorized into the various disciplines the SAFD recognizes and operates on a rolling submission basis. These lists consist of books that have been found to be extremely helpful, films that give examples of well choreographed/acted fights and serve as positive instruction, as well as any other material that instructors deem crucial to those who are interested in either increasing their skill level or merely their library of reference material.

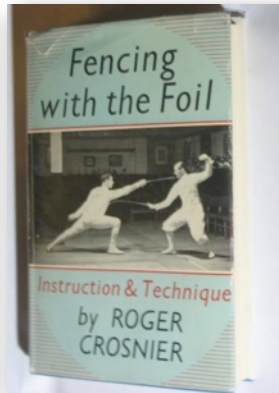
Please let us know your thoughts. What should be added to our list? Why? What should not be on the list and why? Please email comments, suggestions and thoughts to Michael Mueller at [cuttingedge@safd.org](mailto:cuttingedge@safd.org).

## Literature:



*A Complete Bibliography of Fencing & Duelling*  
By: Carl A. Thimén

ISBN#: 1565544455



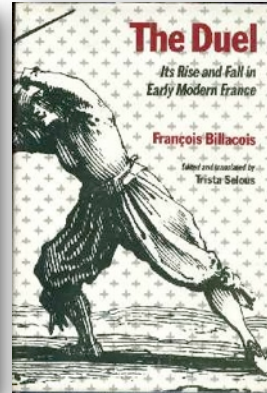
*Fencing With the Foil*  
By: Roger Crosnier

ASIN#: B000UEZ591



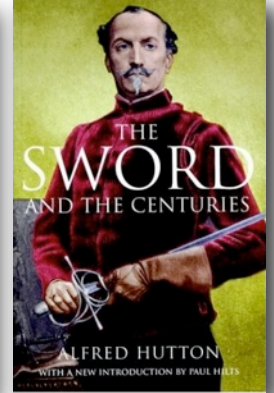
*Scaramouche*  
By: Rafael Sabatini

ISBN#: 0451527976



*The Duel; Its Rise and Fall in Early Modern France*  
By: François Billacois

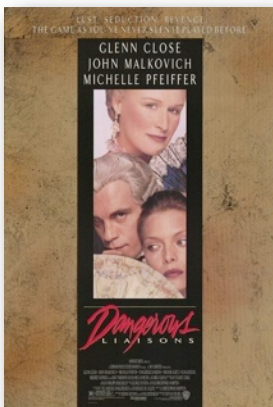
ISBN#: 0300040288



*The Sword and the Centuries*  
By: Alfred Hutton

ISBN#: 185367513X

## Films:



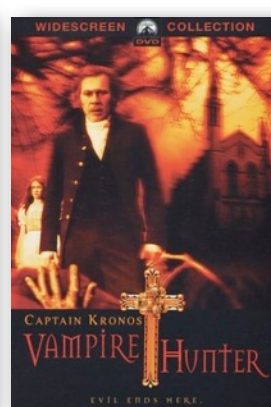
*Dangerous Liaisons*



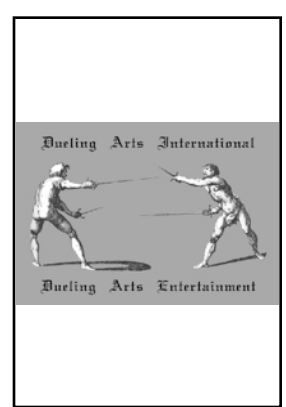
*On Guard*



*The Count of Monte Cristo*



*Captain Kronos Vampire Hunter*



*And They Fight...  
Small Sword: Duelling Arts*

# 2008 Texas Intensive Stage Combat Workshop

By: Ann Candler Harlan, Southwest Region Representative



The fifth Annual Texas Intensive Stage Combat Workshop met again in Houston, Texas, at the University of Houston School of Theater & Dance on Saturday and Sunday, August 30 & 31, 2008. The instructing staff included Fight Masters Brian Byrnes and k. Jenny Jones, Fight Directors Timothy Pinnow and Jack Young, and Certified Teachers Leraldo Anzaldua, H. Russ

Brown and Mark Guinn, with Interns Jake Guinn, Brian Hamlin and Kalob Martinez. Judy Frow and I acted as Co-ordinators, assisting with marketing, registration and hospitality. Brian Byrnes also served as Curriculum Advisor and Co-Coordinator.

I arrived early in the evening on August 29 for the Fight Directors Forum, an event offered to the public at no charge. Students coming to the workshop, and community members interested in understanding the Fight Directors' point of view on directing and working professionally in the field of stage combat, come to hear the panel of instructors speak about their experiences and perspectives on their work, as the out-of-towners arrive to check in and get their bearings for the weekend ahead.

The focus of the curriculum for the Texas Intensive was "Applying performance principles of stage combat". There was an emphasis on the acting aspect of stage combat in many classes, though some classes focused on the analysis of a specific aspect of performing or staging stage combat. A core of weapon skill classes were also offered, including Broadsword, Rapier, Smallsword, Quarterstaff, Knife and Single Sword. There were some repeat favorites, such as Knife and Tomahawk Throwing with Mark Guinn, Scrappy Fightin' with k. Jenny Jones, Kung Fu Single Sword with Leraldo Anzaldua, and some new offerings.

Saturday morning; first up on the day's class listings was Bill Lengfelder's Kung Fu Animal Forms. As Brian Byrnes put it, "everybody should work with Bill". This class explored several of the animal-based kung fu styles of movement. Bill's demonstration illustrated both the animal behind the form and the martial arts intention of the movement. Students learned new ways of finding and using their center of gravity in unarmed sequences that demonstrated different forms; Dragon, Tiger and Monkey are a few of the animal forms explored in this class. Meanwhile, Mark "Rat" Guinn was teaching Knife Skills in the upstairs studio. As I peeked in, students were memorizing knife targeting by "slicing" the pattern on their partner's body.

During the next session, Jack Young lead Fast Battles, an exercise in the spacing and mixing of groups of combatants to quickly stage a battle scene. A student was selected to be the Director and placed the groups on stage, gave a suggested weapon style and a count in which to complete their movement. Once everyone had their sequence matched up to the count, the groups were placed onstage by the Director and the battle was pieced together. The result was critiqued, tweaked, reviewed and improved. Students who were in the Director's seat had about three chances to perfect their battle before a new Director was chosen, a new style or weapons was suggested and/or a new battle staged.



After lunch, Leraldo Anzaldua lead his eastern-styled Kung Fu Single Sword class. The diagonal lines of the movement were challenging. Students worked and concentrated intensely to hold their balance and master the stances that began and ended the piece. In the upstairs studio, Tim Pinnow's class were Rolling for Offense. Students grappled using arms and/or legs and roll, pulling their opponent off balance and pinning them to the mat.

At the end of the day, Mark's Knife and Tomahawk throwing class was in the Lab, while H. Russ Brown had students on the floor in his Kick-em While They're Down!! class. Students were strewn all over the floor, practicing roundhouse kicks to the face at floor level. Sight lines were an issue in this scenario, and they worked on finding just the right placement. Onstage, k. Jenny Jones was assisted by Brian Byrnes in leading a Full-Sized Rapier and Dagger class.

Sunday began with Tim's Ninja Ropes and Throwing Stars class. Tim explained: "the proper terminology for the art form is Bujinkan Budo Taijutsu. My title was Shidoshi, which loosely translates as Master Teacher or master. The belt rank is fifth degree black belt."

I peeked in for just a second; at that precise moment Tim had just 'hog-tied' Intern Jake Guinn while standing, putting him in a hopeless, one-legged position. Jake hopped across the floor seeking someone to untie him.

In the next session, Russ taught the Forensics of Violence. Actors learned the nitty-gritty details of how easy or hard it is to stab someone, what happens to the muscle when pierced, just how quickly (or slowly) a wound can bleed out and how to play it, conceptually. In another studio, Jack Young was challenging students to look at the visual composition of tableaux

with one or more actors placed in different spaces in his Violence and Viewpoints class. The composition was analyzed for its focus (or lack thereof) whether it suggested an emotion or scenario, or not. Jack suggested changes such as closing and opening a door, moving a chair or turning the actor's head, while students observe what effect these changes make.

After a quick snack and a short break, everyone's energy level perks up. Upstairs Russ taught the Yowza, That's Sharp! knife class. He is discussed how the actor brings intensity to the action by keeping in mind what's at stake for the character: "...we care about the fate of the two characters. The fate comes at the end of the fight. Somebody dies, somebody is successful, a kingdom falls, somebody loses their lover." Students learn how to use both isolation and their whole physicality to play desperation, rage and fear in the context of a knife fight. The emotional quality in the action became more intense as students absorbed the lesson; the fights looked messy, desperate, or scary rather than staged and rehearsed.

During final session of the weekend; I looked in on Tim's Ninja Ropes and Throwing Stars class just in time to see Jake Guinn, once again, get tied up and subdued in a variety of ways. Tim opened the floor for "ninja Technique" questions, and then

demonstrated a number of defensive techniques in scenarios suggested by the students, using Jake as attacker-turned-victim.

At the end of the day we convene onstage, pull our raffle winners' tickets and gave away the last prizes. A nice donation was raised for *Broadway Cares! Equity Fights AIDS*. Everyone looked tired but happy. The next morning, Skills Renewal Tests were given and finally, everyone heads home. Participant response in a post-workshop survey was very positive. Jessica Erin writes: "My head is streaming with all this new information that will make me a better combat artist in the future. I also really liked the emphasis in acting at this workshop". As I reflect on the weekend, I am especially pleased, as both Regional Representative and Co-Coordinator, that so many of our region's instructors were able to

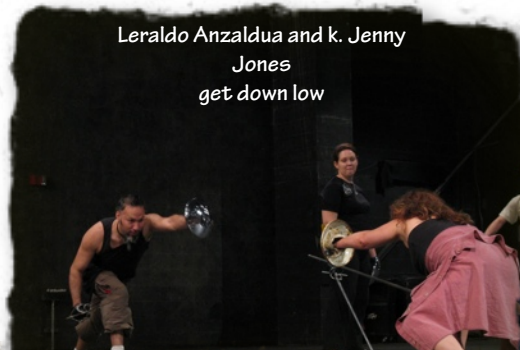
participate this year, making it a truly "regional" event. It was inspiring and rewarding to see such an exciting array of classes grace our curriculum, and the appreciation of the students was obvious. As for myself, with the bustle all over, I'm already looking forward to the next one. I hope to see you there!



Kung Fu Single Sword  
By: Leraldo Anzaldua



Bill Lengfelder: Kung Fu Animal Forms



Leraldo Anzaldua and k. Jenny Jones  
get down low



Knife Class



Tim Pinnow demonstrates a knife technique



Bill Lengfelder: Twin Swords class

# Upcoming SPT's / SPR's

The SAFD membership is eager for opportunities to train, and *The Cutting Edge* is proud to keep you updated with the latest SPT/SPR events around the country. In addition to testing dates, we have also included information for classes being offered that will lead up to an SPT or provide an opportunity for an SPR. These classes can be through a college, university, private session or independent organization.

The structure of the information we request can be seen in the listings below. TBAs/TBDs are fine as long as there is contact information, however we do require an estimated date rather than listing a class as "on-going". This helps to prevent information from becoming stagnant or outdated. It doesn't matter how far ahead the dates may be. We will continue to print the information you send us in each issue until the date of your SPT/SPR has passed. As you find out more details, please update us so that we can maintain current information for the membership.

Helping the membership to find more training opportunities and assisting those providing these opportunities to spread the word is our primary goal with this section. Please email your events, suggestions and thoughts to [cuttingedge@safd.org](mailto:cuttingedge@safd.org).

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When: March 10, 2009  
Where: The Theatre School at DePaul University, Chicago  
(Undergraduate & Graduate)  
What: SPT - R&D, UA, KN  
CT: Nick Sandys  
Adjudicator: Chuck Coyl  
Contact: Nick Sandys, (773) 398-3034 [npullin@depaul.edu](mailto:npullin@depaul.edu)

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

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

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

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

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

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

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

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

# Regional Reports

A Look At Our Membership Around the World

## East Central Region:

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



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

**AAC Kenrick Burkholder** will be choreographing *Romeo and Juliet* at St. Joseph's University opening in Late October.

**FM Michael G. Chin** recently did the fight choreography for the University of Tulsa production of *Hamlet*. He also worked on Pan Asian Rep's revival of *Shogun Macbeth*, which opened in November. Go to [www.panasianrep.org](http://www.panasianrep.org) for more info.

**AC Alexandra Devin** spent the summer fighting with a meat cleaver and tenderizer at the NY Renaissance Faire. She's currently taking the plunge back into freelancing, breaking free of the golden handcuffs.

**CT Al Foote** was busy this summer into fall fight directing *Henry IV, Parts 1 & 2* (in rep) and Brecht's *Baal*. He also directed *Stormy Weather*, a pair of one act fables about love and natural disaster, as well as acting and fight directing *Pelops' Children*, a modern adaptation of the stories of Atreus, Aerope, Thyestes, Agamemnon, Clytemnestra, Aegisthus, Menelaus, Electra and Orestes. Al is playing Atreus and Agamemnon as well as handling the fight direction (including a blended baby through a feeding tube!).

**AC Pedro Gonzalez** choreographed fight scenes in June and July for a production of *Twelfth Night* with the Classic Theatre Guild. In August, he also choreographed fight scenes for the show *Time After Time* at Albany Civic Theater, and the production is still playing [www.albanycivictheater.org](http://www.albanycivictheater.org). A video of the fight scene during rehearsal can be seen in YouTube " <http://www.youtube.com/watch?v=ZrJwUTmiuW4>. He also did a wrestling match in Vermont on September 6: [http://www.youtube.com/watch?v=5qT5pli4\\_cQ](http://www.youtube.com/watch?v=5qT5pli4_cQ) and part 2:" <http://www.youtube.com/watch?v=DjZuABVGuGY>. He has also posted a video from a fight rehearsal in 2006 of a production of *Macbeth*:" [http://www.youtube.com/watch?v=LqrRA1\\_aDxg](http://www.youtube.com/watch?v=LqrRA1_aDxg).

**AC Laurie Miller Petersen** gave birth to Gideon Wolf Petersen born 9/17/08 at 4:39 am. 7 lbs 14 oz. 20 in. Mom and baby are doing great.

**AAC Qui Nguyen** received the 2008 Outstanding Choreography/Movement award from the New York Innovative Theatre Awards (IT Awards) for his work in *Fight Girl Battle World*, which was produced by the Vampire Cowboys Theatre Company.

**CT/EC Regional Rep. Ray Rodriguez** finished his stint in Las Vegas at the NSCW West assisting FM Chin with the workshop and FM Girard with the AACW. He also choreographed productions of Peter Schafer's *Black Comedy* and *Trestle at Pope Lick Creek*. He is currently busy with a Sword & Shield class with Combat Inc. ([www.combatinc.com](http://www.combatinc.com)) and is excited about working an event for the SAFFD through the Pan Asian Theater Company and their production of *Shogun Macbeth*.

**CT Darrell Rushton** just finished directing his first production, *Recent Tragic Events*, worked as Fight Director on *Incorruptible* and continues to serve as faculty advisor for the Savage Mountain Stage Combat Club, all at Frostburg State University. He will serve again as Director for the Savage Mountain Summer Stage Combat Workshop in June, ably assisted by AAC Craig Lawrence and AC Sara Hoges. SPT's this past year have included Single Sword and Quarterstaff, with a

Shaolin masterclass by FM Michael G. Chin. He and his son just passed their purple belt exams in TKD, and while Darrell hates sparring (Fight for real? Why? I might get hurt!) his son loves it. Breaks, however, are fun.

**AC Barbara Seifert** spent the first month of the summer finishing up her first year as an adjunct professor at NYU in the Meisner Program at Tisch, where she taught first years Commedia del'Arte and assisted FM J. David Brimmer's combat classes. She also had the pleasure of working on *Spring Awakening* during the first half of the year, right up until June. In May, her first fight choreographed production opened, *The Accidental Patriot* with Stolen Chair Theatre Company, and was nominated for Best Movement/Choreography by the New York Innovative Theatre awards. In June, she finished shooting a feature film directed by Tony Scott called *The Taking of Pelham 123* where she was a passenger on a NYC subway car taken hostage by Albanian terrorists. The movie stars John Travolta and Denzel Washington and will be out in the summer of 2009. Lastly, at the end of June she packed up her things and headed to Manheim, PA to work with the Pennsylvania Renaissance Faire doing live stunts through November.

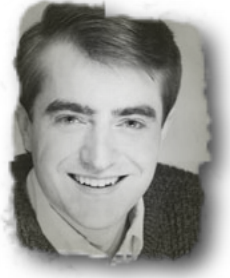
**CT Ted Sharon** wrote, directed and edited two video productions funded by the National Science Foundation. He served on staff at the Action Film Workshops in North Carolina performing stunts, making store runs and searching for the clothes K.J. left behind. He also produced the second annual week long session of Playground, a drama day camp hosted by the State University of New York at Fredonia.



This summer, **CT/FD Joe Travers** served as Fight Director for *What the Butler Saw* and *The Pillowman* at Wellfleet Harbor Actors Theatre. He also staged fights for *Too Much Memory* for the New York Fringe Festival, where the production won Outstanding Play. This fall, he worked on productions of *Much Ado About Nothing* and *Romeo and Juliet*. Along side his work teaching at AMDA, NYC, he's been busy running Swordplay, where in addition to offering frequent SPT classes, he's been teaching workshops in Medieval Poleaxe, Irish Shillelagh fighting, and Contemporary Violence. ([www.swordplaystagecombat.com](http://www.swordplaystagecombat.com))

## Great Lakes Region:

Illinois, Indiana, Michigan, Ohio,  
Wisconsin



By: Jim Stark

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

**Friend Mary Shen Barnidge** continues to report on the meta-Chicago area's theatrical violence for that gem of a newsletter, *Moulinet*. She reports that CT/FD Robin McFarquhar did *Romeo and Juliet* fights in Washington. DC.

**CT/FD Bruce Cromer** contentedly spent his summer performing in workshop/script development projects: *Dancing at the Blue Moon* and *Angelica's Travels* at the Cincinnati Playhouse, *The Black Crook Project* at the Human Race Theatre, and *Waiting for Giovanni* at the Yellow Springs Little Art Theatre. In September, he received the Cincinnati Acclaim Award as Salieri in *Amadeus* at the Cincinnati Shakespeare Company. In December, he returned for his fourth year as Scrooge in *A Christmas Carol* at the Playhouse in the Park.

**AC Victoria Floro** was recently working in Squamish and Tofino, BC, Canada shooting the feature Sci-Fi/Action movie, *Infected*.

**AC Dennis Henneman** directed and did the fight choreography for Karen Sunde's *How His Bride Came to Abraham*, a controversial Romeo and Juliet story set in the battle-scarred Mid-East. This was presented at Youngstown State University, Youngstown, Ohio and received rave reviews from the local press and the playwright alike.

**Friend Kateri Kline-Johnson** just finished a production of *1776*, choreographing the walking stick fight in Independence Hall. She then went into rehearsals for *Noises Off*, which opened Nov. 6<sup>th</sup>. She is also pleased to have found connections to Michigan's newly thriving film industry.

**CT Brian LeTraunik** continues the grad school grind at Western Illinois University, appearing as the Marquis of Queensbury in *Gross Indecency* and as Alfie in *A Man of No Importance*. He has also been busy teaching SPTs with fellow CT DC Wright and taught at the first annual "Carnage in the Corn" workshop at Drake University.

"Very COOL!"

- J. Allen

**AAC Adam Noble** recently choreographed

the violence for Indiana Repertory Theatre's *Macbeth*, and Cardinal Stage Company's *Treasure Island*. Adam continues his position as Assistant Professor at Indiana University; serving as Armorer, Movement Coach, and Combat Choreographer for this semester's *Dead Man Walking*, *Wild Party*, *Hamlet*, and *Marisol*.

**AC Jeff Rice** worked with a local theater group producing *Man of La Mancha* featuring hand to hand, lance to hand and whip to lance fighting.

**CT/FD Nick Sandys** played Dr. Jekyll in Jeffrey Hatcher's new version of *Dr Jekyll & Mr. Hyde* at Northlight Theatre. He also choreographed fights for three productions at Northlight as well as for *Manon* and *Pearl Fishers* at Lyric Opera of Chicago. He received two nominations in the new category of Fight Choreography in this year's Joseph Jefferson Awards, for his work on *Requiem For a Heavyweight* at Shattered Globe Theatre and for *The Defiant Muse* at Victory Gardens. Friend Mary Shen Barnidge lamentingly reports that he received only one award, for the much-acclaimed boxing in *Requiem for a Heavyweight*.



Nick Sandys

**AC Steven Schwall** recently played the title role *Willie Wonka*, after which he will choreograph *Deathtrap*, which opens January 16<sup>th</sup> at the Kalamazoo Civic. He also began graduate studies at Eastern Michigan University this fall.

**CT Jim Stark** directed some knight vs. dragon fights for *Slaying the Dragon* at Hanover College, where he is Associate

Professor of Theatre. He then went on to direct fights for *Mauritius* at the South Carolina Repertory Company, in November/December 2008.

## International:



By: Bret Yount

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

**FM Richard Ryan:** The start of the year saw Ryan working as Swordmaster on *Solomon Kane*, a film based on the character created by pulp fiction writer Robert E. Howard (*Conan*, *Kull*, *Red Sonja*). The film was directed by Michael J Bassett. He also taught on the Action Film Workshop at North Carolina School of the Arts, Rapier & Dagger at the SAFD National Stage Combat Workshop and a two-week intensive at Rockland College. Currently he is working as Fight Coordinator on *Sherlock Holmes*, which is directed by Guy Ritchie and starring Robert Downey Jr. as Holmes and Jude Law as Dr Watson. He is collaborating with Eric Oram, who many will remember from his days as an Actor Combatant and intern at the NSCW in the early 90's. Downey Jr. has been studying Wing Chun Kung Fu with Sifu Oram for nearly six years.

**CT Bret Yount:** Bret has been busy with teaching, fight directing as well as with SAFD visitors!!! Bret started the New Year with his first West End credit, *The Lover/The Collection* (Comedy Theatre). This was followed by *Family Man* (Theatre Royal, Stratford East), *Romeo & Juliet* (Globe Theatre Tour), The World Premiere of *Piranha Heights* (Soho Theatre), his second West End production – *The Harder They Come* (Playhouse Theatre), *Ten Tiny Toes* (Liverpool Everyman), *Free Outgoing* (Royal Court Downstairs), *The Horse Marines* (Drum Theatre, Plymouth), *The House of Bernarda Alba* (Belgrade Theatre, Coventry) and *Wuthering Heights* (Birmingham Rep). During this time he also welcomed CT Tiza Garland, CT Aaron Anderson and CT Neil Massey to London for visits.

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## Mid-America Region:

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



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

In October, **Friend Adrienne Adderley** successfully defended her Ph.D. dissertation for the University of Missouri's Theatre Department. "*Wicked Meaning in Lawful Deed: The Essence of Performing Stage Violence*" examines the experience of student actors who perform stage violence. The findings of this study have enabled her to begin developing an approach to performing stage violence that improves student-actors' physical and emotional safety (especially for those with limited stage combat experience), which she test-drove as Fight Director for MU's November production of *The Pillowman*. She also attended the inaugural Carnage in the Corn at Drake University.

**AAC Danette Baker** was an intern for the inaugural Carnage in the Corn which took place Nov. 22 and 23 at Drake University in Des Moines, IA. She also choreographed the fight for *Amahl and the Night Visitors*, presented by Opera Kansas in Wichita on Nov. 29 and 30.

**AAC and Regional Rep. Mike Speck** coordinated the very first Carnage in the Corn workshop at Drake University (see upcoming feature article) and choreographed (on 24 hours' notice!) a swashbuckling single-sword fight for the Saint Mary's University of Minnesota production of *Playhouse Creatures*. In both cases he learned a lot and no one got killed. He recently joined Th!nkCreative's (St. Cloud, Minn.) voice-over and on-camera talent pool.

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## New England Region:

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



By: Richard Hedderman  
e: [NERegRep@safd.org](mailto:NERegRep@safd.org)

After surviving the NSCW East, **CT Angela Bonacasa** had a week or so to decompress and sleep before teaching three days of swashbuckling to kids, teens, and adults at the Schoodic Arts Festival in Winter Harbor, Maine. Since then, she has been busy choreographing *True West* for the Belfast Maskers, *A Lie of the Mind* for Bates College, and a cross gender *Hamlet* for Nazareth College in Rochester, N.Y. In between rehearsals, she is co-teaching the fight training component for Shakespeare & Company in Lenox, Mass.

**AC Kim Carrell** finished the summer teaching stage combat workshops for Merrimack Repertory Theater and North Shore Music Theater's summer programs. He also choreographed the rumble for *West Side Story* for NSMT, and will be staging fights for the touring companies of *Prince Caspian* for Hampstead Stage Company in N.H. Finally, he's been polishing his own skills with black powder period weapons (muskets and pistols) with the Charlestown Militia 1775.

**AC L. Stacy Eddy** reports that the Stage Combat Studio continues to run classes and SPT's. The spring test was Broadsword and all students passed. He was recently seen on *This Old House*, "The Newton Project", as Tom Silvas' double, having a rapier duel down the main interior staircase with AC Rob Najarian. They did several takes and the last—and best one—was the one that aired.

**AC Meron Langsner** choreographed *The Fantasticks* at Merrimack Rep. (fights and dance), *Dessa Rose* at New Repertory Theater, *Seascape* with Zeitgeist Stage (American Premiere

of Albee's original three act version), and *Julius Caesar* with Lyric First Stage. He recently won an award for outstanding contributions to undergraduate education at Tufts University, where he is currently writing his doctoral dissertation on representations of martial arts on the American stage.

In Boston, **CT Adam McLean** is enjoying his first few weeks as a new full time Acting and Movement teacher at the Boston Arts Academy, a Public Pilot High School for the Visual and Performing Arts. The challenges and the rewards are bigger than anything he has ever experienced and Adam can't wait to direct *Marisol* in the spring. Last spring he had the good fortune to direct *Dido and Aeneas* and *Gallantry* for the Weston Opera Festival. He finished teaching his Movement classes at Emerson College this summer and will hopefully continue his studies with the Michael Chekhov Association this winter. Adam was happy to work with CT Bob Walsh on the Actor's Shakespeare Project's *Titus Andronicus* and equally happy to do the violence on *Donnie Darko* with American Repertory Theatre (A.R.T.)

**CT Robert Walsh** continues teaching, directing and acting in the Boston Area with The Actor's Shakespeare Project, Brandeis and Boston Universities, among other venues.

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## Northwest Region:

Washington, Alaska, Oregon



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

**FM Geof Alm** choreographed the fights for *Night of the Living Dead*, *Bluenose*, and *The Wizard of Oz* at Seattle Children's Theatre, *Boom* at Seattle Repertory Theatre, and *Elektra* at Seattle Opera, while rehearsing and performing in *The Three Musketeers* at the Seattle Rep. His teaching schedule for Fall 2008 included Cornish College of the Arts, Freehold Theatre, Lakeside School, and the University of Washington's Professional Actor Training Program.

"The link worked great! This is a great idea!  
Good job! I am sure that the cost savings will be  
substantial and a way to save some trees! Salude!"  
-Bruce Lecure



**AAC/CT Jonathan Cole** has had a very busy fall. He taught several SPT classes at Willamette University (Unarmed, Quarterstaff, Rapier and Dagger) and continued to teach classes at local companies, including Portland Center Stage and the Majestic Theatre. He's very excited to be joining the teaching staff at the 2009 Winter Wonderland Workshop. He also just became a choreographic "grandpa": three of his students (AC Matthew Romein and AC Amanda Washko, assisted by AC Tara McLauchlan) just choreographed *Twelfth Night* on the Willamette University mainstage, and did a great job!

**AC Kevin Inouye** has kept busy since June, directing fights for *Search & Destroy* at Balagan Theatre, the premiere of *Bobbie & Jerome* at Langston Hughes, and doing choreography and arming/armoring *Macbeth* at Lakewood Playhouse. He's also coordinated violence for a few book trailer videos (*Graceling*, *Anthem*, and *Cleopatra's Daughter*) and done some video game reference footage for a company that made him swear on his firstborn he wouldn't release information about the title or characters yet. As Kevin's firstborn is just now learning her SAFD cuts and parries with her foam sword, it'd be a shame to have to give her up. Prop rentals also keep him busy, and the Fight Designer, LLC website has been completely redone. Kevin is currently slated to assist at the upcoming Paddy Crean "Art of the Sword" workshop in Banff in December. More updates and industry news are shared regularly on his blog, at [www.blog.myspace.com/fightdesigner](http://www.blog.myspace.com/fightdesigner).

In mid-June, **Friend Amber Rack** was rehearsing for an original show with Breeder's Theater called *Coriander*, a role which afforded her a rare opportunity to put her stage combat training to good use; she thoroughly enjoyed whacking the title character several times with her cane. Then in mid-October she began work on another original script with Vital 5 Productions, called *Last Cup Of Sorrow*. She is hoping to persuade the director that the kind-hearted Nurse really would like to punch someone's lights out. But even if that character choice doesn't work out, Amber still looks forward to assisting FM Geoffrey Alm with his beginning stage combat class at Freehold on Saturdays.

"Looks great! Thanks for all you do" -k. Jenny Jones

**AC Matt Romein** is at Willamette University in his senior year studying theatre. He is currently training in Quarterstaff, Rapier and Dagger, and

Knife with Jonathan Cole. He is also about to finish a run as Sir Andrew Aguecheek in Willamette's production of *Twelfth Night*.

**NW Regional Rep Heidi Wolf** taught an eight-week class in Rapier, Unarmed and Knife for the two principal female fighters in *The Three Musketeers* during Summer 2008. In Fall 2008 she choreographed the violence for *Night of the Iguana* at Edmonds Community College, and substitute-taught for FM Geof Alm for six weeks at Cornish College of the Arts (sharing the teaching of two sections with Brynna Jourden) and the Professional Actor Training Program at the UW.

## Pacific West Region:

California, Nevada, Arizona, Hawaii



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

**Honorary Member Anthony De Longis** had the first of his two part series on the combative applications of the whip appear in the

December issue of Black Belt Magazine. In addition, they also inducted him into the Black Belt Hall of Fame as 2008

Weapons Instructor of the Year. The History Channel featured his whip skills for their new *Extreme Marksman* both on the ground (finesse body envelopments and close target work with his wife Dr. Mary as well as combative applications) and an assortment of mounted challenges. He trained his three horses to the added distraction of having the whip crack virtually into their faces for their charging face-to-face target cutting and for their pursuit from behind target cutting. These very challenging skills where shot in real time, without camera tricks or CGI. For the final super slo-mo



Anthony De Longis

shot, his partner held a goblet of wine while he gently wrapped the stem without spilling a drop, then shattered the goblet with his next throw. Photographer John Leonetti captured the moment beautifully on camera at <http://web.me.com/johnleonetti/cracktice>. They repeated these stunts for Ride For A Cure, with stunt coordinating legends Terry Leonard, Walter Scott, Royden Clark and a host of other worthies in attendance. He also choreographed and co-starred on a new series called *Leverage* playing a Russian character, "the butcher of Kiev", that aired on December 14. Additionally, he performed a gladiator fight for coordinator Danny Weselis on *Eli Stone* and aided in the staging of some Double Swords vs. Sword and Shield action. All this, in addition to his continued teaching and training at Rancho Indalo, has made for a very busy schedule. He encourages anyone interested in his work or advancing their own techniques to find out more information at [www.delongis.com/indalo](http://www.delongis.com/indalo).

## Rocky Mountain Region:

Idaho, Montana, Colorado, Utah, Wyoming



By: Jeff Bull  
e: [RMRegRep@safd.org](mailto:RMRegRep@safd.org)

**AC Benaiah Anderson** has been working heavily in the high schools along the Front Range this year. He has choreographed two *Romeo and Juliet's* this semester, a *Miracle Worker*, and *Bamboozled* (a comedy piece), along with teaching classes for Tara Performing Arts High School, and Denver School of the Arts. He has also choreographed the violence for Town Hall Theater's Production of *Beauty and the Beast* and a Western *Much Ado About Nothing* for the University of Utah. In addition, he appeared in a cheesy, western murder mystery entitled *Murder on the Trail*. Considering that the last Rumble in the Rockies was Western themed, he has certainly been getting his cowboy on lately . . . Yee-ha!

**CT/FD and SAFD President Geoffrey Kent** recently directed *Grapes of Wrath* for Theatreworks, staged the violence for the regional premiere of *Les Miserables* for the Arvada Center as well as *Noises Off* and *The Miracle Worker* for the Denver Center Theatre Company. This December he took his Equity card to play the disgruntled Crumpet in David Sedaris' one man show, *The Santaland Diaries* for the Foothill Theatre Company in California. In January he appears in and stages violence for *Richard III* for DCTC and *Macbeth* for the National Theatre Conservatory. This summer he returns to the Colorado Shakespeare Festival to play Benedick in *Much Ado About Nothing* as well as serve as Fight Director for the 2009 season.

**AC Terry Kroenung** choreographed Broomfield High School's large-scale *Peter Pan* in October. Working with Flying by Foy's flight riggers, he designed a Hook vs. Pan battle that covered the stage from poop deck to main deck. Both actors used cutlass & dagger (well, cutlass & hook, in one case). Also included were a comic fight with oars and a mass battle with around 16 pirates and Lost Boys. Terry will serve as Fight Director for the same school's *Twelfth Night* in the spring. He will also handle fights in April for Niwot High School's *A Midsummer Night's Dream*, set on an 18<sup>th</sup> century pirate island.

**AC Michael Mueller** finished a tremendous run of *Macbeth* with the Great Lakes Theatre Festival and returned to Boise, Idaho with his family. In addition to his performing work, Michael traveled to Salem, OR to continue his training with CT Jonathan Cole, testing in Single Sword with Christopher DuVall.



Christopher DuVall & Michael Mueller -  
Salem, OR

"The CE logo isn't very clear in the color version--maybe tweak the colors or grayscale for more contrast? Thanks for this, and congratulations on a very successful step forward."  
- Jim Stark

**AAC T David Rutherford** performed in *The Lying Kind* a new British Farce at the UCCS Theatreworks in Colorado Springs through December.

## South East Region:

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



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

**CT Tim Bell** was a Stunt Driver for several Volkswagen TV commercials this past spring. At the 2008 NSCW in Vegas he assisted FM Fracher (Small Sword, Single Sword), FM Byrnes (Knife), FM Girard (Sword & Shield), and FM Chin (Dice). Fun was had by all, and he ended up being honored with the Paddy Crean Award. A pleasant surprise and wonderful honor indeed. He would like to thank Lewis Shaw for what will be a wonderful trophy sword, the FM's mentioned above for their leadership, CT Ray Rodriguez and CT Denise Hurd, and all the TA's for their hard work, as well as Maestro Boushey for his time and instruction. "Thank you Maestro Boushey, and I'm sorry you made me yell at you on my film set..." After Vegas, Tim wrangled some handguns and taught a Firearm Safety Class for *The Lieutenant of Inishmore* at the Signature Theater in Arlington, VA; where FM Girard was the Fight Choreographer. Tim performed with Ryan Gigliotti in a two man show called *Skull & Bones* for the opening weekend of The Ohio Renaissance Festival before yielding the stage to The Swordsmen. Back in Orlando, he performs all the driving tracks (8) at *Lights, Motors, Action!* at Disney's Hollywood Studios. He is also fight directed a production of *Cyrano*, and worked a couple of days on Steven Segal's movie *The Keeper*.

This fall **Friend Cathy Brookshire** directed the new John Wells play *This Close*, commissioned by the University of South Carolina Substance Abuse Prevention and Education Program. She also choreographed a sword cane fight for USC Opera's production of *The Tales of Hoffmann* using sword canes made by

CT Neil Massey. Cathy is an adjunct in the Theatre and Dance Department at the University of South Carolina.

**Friend Andrew Vorder Bruegge** choreographed stage combat for the production of William Shakespeare's *Romeo and Juliet* at Young Harris College (Young Harris, GA) in November 2008. The production, directed by Professor Roberta Rankin featured Unarmed, Rapier and Dagger and Quarterstaff disciplines. AC Eddie Collins served as the Fight Captain for the production, rehearsing the student performers in their choreography.

**AAC Fulton Burns** recently accepted the position of Director of Acting & Performance in the Department of Dramatic Arts at the University of South Alabama. He served as the Acting Coach for USA's production of *Spoon River Anthology*, and is currently serving as the Period Style Movement Coach for USA's production of *Tartuffe*.

**CT Jill Matarelli Carlson** had SPT tests for the first time at East Carolina University this past spring. All of her students passed and three became Actor/Combatants, she's very proud of them. In May, she attended the Spring Symposium on Physical Theatre at Accademia dell'Arte in Arezzo, Italy and was completely enchanted. This summer, Jill, choreographed all of the violence for the world premiere of *Gray Ghost Voices* with the Gray Ghost Theatre Company in Manassas, VA. She is currently working as the Movement Coach for the ECU productions of *The Jungle Book* and *The Imaginary Invalid*.

**AC Joey Costello** taught a Broadsword Workshop at Florida Memorial College Oct. 11-12 and an Unarmed Workshop at the Palm Beach Kravis Center Nov. 15-16. He then went on to direct the fights for Shakespeare Miami's *Macbeth* which opens January 2009 and runs for three weeks.

**Friend Benjamin Curns** started off 2008 at the American Shakespeare Center's Blackfriars Playhouse playing the title role in *Macbeth*, Cloten in *Cymbeline*, as well as serving as Fight Captain for *Jew of Malta* and playing Pilia-Borza. Returning to NYC in the spring, Ben served as Fight Director for the Fire Island Shakespeare Company's production of *I Hate Hamlet*, and starred as Falstaff in the ShakespeareNYC productions of Henry IV parts 1 & 2. Ben looks forward to a new world of violence this winter where he'll play Vindici in *Revenger's Tragedy* and deFlores in *The Changeling* as part of the American Shakespeare Center's Renaissance Season.

**AC Ilene Fins** choreographed *Pirates of Penzance* for Harrison School of the Arts in Lakeland, FL, which ran October 24, 26 and 31-November 2.

“Love the new e-mail ‘Cutting Edge.’ Colors are great, layout is reader friendly, and it's fabulous that the SAFD is getting on the ecological bike.” - Cathy Brookshire

**CT Tiza Garland** started her fifth year as a faculty member at the University of Florida's School of Theatre and Dance. She continues to pursue international opportunities most recently completing the Teacher Training requirements to become a CT with the British Academy of Stage and Screen Combat. Other recent travel included a several week trip to Brasilia, Brazil where she took her first capoeira classes. Tiza is currently the Chair for the Stage Movement Committee for SETC (Southeastern Theatre Conference) and the Secretary for the Executive Committee of SETC. She worked on a devised movement theatre piece based on folklore and legends that was performed in December. She taught a Fall 2008 R&D and UA course at UF and will be teaching another two weapon class beginning in January of 2009.

**AC Brad Oxnam** is an actor in Nashville, a teaching artist with Nashville Shakespeare Festival, and an adjunct instructor at Middle Tennessee State University. Brad choreographed Unarmed stage violence for Street Theatre Company's production of *Popcorn* (in which he also appeared as psychotic killer Wayne Hudson). He also co-choreographed Unarmed fights for Murfreesboro Little Theatre's *Ordinary People*, and ACT I's *Born Yesterday*. In addition to stage work, Brad assisted AC Heather Snider in teaching Unarmed to students at Vanderbilt Summer Academy.

**AC Ben Porch** choreographed North Greenville University's production of *Romeo & Juliet*. As it was set in the 80's, Ben taught several workshops dealing with Unarmed, Knife, and found objects to the other actors. This was the first time any stage combat had been seen on the NGU stage and Ben was very excited to be a part of it. This summer, he was Fight Captain for the outdoor drama *Unto These Hills*.

**Friend Brandon Daughtry Slocum**, Artistic Director of The Wild Thyme Players and Shake, Rattle & Role Stage Combat in Knoxville, Tenn. attended the

Senior Theatre USA Performance Festival in Baltimore, Maryland last June with The Silver Stage Players, a senior theatre group founded as an education/outreach program of The Wild Thyme Players. Assisted by apprentice, Courtney Woolard, Brandon taught two workshops at the festival: “Shakespeare's Graybeards” (The Bard's Best Roles for Actors Over 65) and a combat workshop titled “Serious Swashbuckling for Seniors and Grappling for Grandpirates.” The combat workshop included a basic introduction to Unarmed Combat, Broadsword, Rapier & Dagger and Quarterstaff. Thirty-one seniors attended the combat workshop and participants ranked it as the best of the festival. Brandon has been invited to teach at the next Senior Theatre USA Performance Festival in Asheville, North Carolina in 2010 and plans to offer expanded classes and cover more weapons and disciplines with the help of Shake, Rattle & Role Producing Director and SAFD AC, Benjamin “Perch” Davis. Photos of seniors participating in the '08 workshop can be seen at "<http://www.lovemywillie.org>

## Southwest Region:

New Mexico, Texas, Oklahoma, Arkansas, Louisiana



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

**Friend Patrick Costa** worked this October as a Choreographer and a Director of Lane Fights and melees for The Colony Pirate Festival in The Colony, Texas.



In August, **Friend Sean Kelley** choreographed fights for a production of *The Outsiders* at the Garza Theatre in Post, Texas. In October, he was invited to speak and give a demonstration to a history class at Texas Tech University on Renaissance combat and dueling.

This fall, **FM Brian Byrnes** was in the cast of *Cyrano De Bergerac* at the Alley Theatre and also served as Fight Director on the production. He is the Fight Director for upcoming productions with Houston Grand Opera: a new production of *A Midsummer Night's Dream* and *Don Giovanni*. His original script of *Peter & the Wolf* will be produced by Stages Repertory Theatre in spring 2009, and will play throughout the Houston City Parks. Brian continues to teach at the University of Houston School of Theatre & Dance, and in spring 2009 will teach Master Classes with Rice University Opera Department and with the Houston Grand Opera Studio.

**Friend Kalob Martinez** was a TA at the Texas Intensive regional workshop over Labor Day Weekend. He also played multiple roles in the Alley Theatre's production of *Cyrano de Bergerac*, and was able to put some of his combat skills to work in a battle scene of the siege of Arass, choreographed by FM Brian Byrnes.

**CT/FD Jack Young** recently directed and staged fights for *Julius Caesar*, and also staged fights for *Royal Hunt Of The Sun*, *Twelfth Night* and *1776* at the Texas Shakespeare Festival. This fall he is directing *Metamorphoses* for the University of Houston Professional Theatre Training Program.

“I just down loaded the CE and it looks great. I think this is a fantastic idea. It saves the trees and more importantly saves the SAFD money. We should've done this sooner.”  
Mike Chin

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*The Fourteenth Annual*

## WINTER WONDERLAND WORKSHOP

January 16-18, 2009



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

## March Madness VI Stage Combat Workshop

Northern Kentucky University

March 14 and 15, 2009

This year's Dream Team :  
(so far)

Chuck Coyl, Michael Chin (SAFD Fight Masters)

Michael Johnson (SAFD Fight Director)

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

Plus More!!!

Past Classes:

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**Workshop Fee: \$200**

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

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

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

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

**Questions? Call 513-295-4788 or email us at [cincymarchmadness@yahoo.com](mailto:cincymarchmadness@yahoo.com)**

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# STAGE COMBAT WORKSHOP

AT EUREKA COLLEGE  
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MAY 15 - JUNE 5, 2009

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## National Stage Combat Workshop 2009!



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

**DATES:**

July 5th - 24th

**Introduction to Stage Combat!**

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

**Actor Combatant Workshop!**

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

**Advanced Actor Combatant  
Workshop!**

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

Discounts available for all SAFD members - For more information visit: [www.safd.org](http://www.safd.org)

## Workshop Ad Requirements:

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

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

- The workshop must be sanctioned by the SAFD
- The ad must be 7.75" wide by 4.5" high
- The ad must be submitted in either .tif, .jpg, .eps, or .pdf format
- When sending us a file, please include the fonts you use
- We will accept ads up to one year before the date of your workshop

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

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

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

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# FROM THE NSCW COORDINATOR:

As you know by now, the NSCW has consolidated back into a single location, and will be held only at the University of North Carolina School of the Arts. This was a difficult decision for the Governing Body, as I'm sure you can imagine. Many of us have fond memories of our time in Vegas, and leaving UNLV, the dorms, and the strip, is akin to moving away from home and leaving the only place that you've known as your own. It's difficult, and a little scary. You can be confident, however, that while the location may change, the training, the camaraderie, and the NSCW experience will be as fun and as intense as ever. Certainly there is an unknown horizon ahead, but it is full of exciting possibilities.

For 2009, the SAFD will be offering Introduction to Stage Combat (ISC), the Actor Combatant Workshop (ACW), and the Advanced Actor Combatant Workshop (AACW). Although the Intermediate Workshop will not be offered this year, it is our hope that the AACW application requirements will allow many students access to advanced training. We have the space at UNCSA to actually create several groups in the AACW, so students can be sure to receive focused instruction with enough room to move a sword around.

The ISC and ACW will continue with their tried and true formats-the ISC will cover 10.5 hours of all eight SAFD disciplines, supplemented with master classes and movies, and the ACW will focus on training and SPTs in Unarmed, Rapier and Dagger, and Broadsword.

One innovation that we have planned for the AACW in 2009 is that in addition to the SPT coursework that you have come to expect from the AACW, we will be adding an emphasis on Performance and Fight Choreography. Basically, for one class per day, you will be able to choose a track that focuses specifically either on performance or on choreography, and receive additional training in that area. The same scenes will be explored in both tracks, allowing for a thorough exploration from both a performance as well as a choreography perspective. While it is impossible to be all things to all people, people have different reasons for attending the AACW; it is our hope that creating these two tracks will enable you to focus on the subjects that are the most important to you.

As a reminder, all SAFD members are eligible for tuition discounts, based on years of membership. Discounts start at 5% for one year of membership, and go up by 5% per year, to a maximum of 25%. If you have been a member for 2 years, for example, your discount would be 10%, and so on. SAFD members can also find in this edition of the *Cutting Edge* the application requirements for partial and full scholarships, sponsored by the SAFD. For further information about all of the SAFD workshops, including application requirements, please check out the SAFD website at [www.safd.org](http://www.safd.org).

The NSCW, in many ways, is the glue that holds the SAFD together. Regardless of what else is going on in the SAFD or in the world, a group of us (or two) gets together in July and creates incredible theatre. Mike Chin and Linda McCollum have created a fun and supportive atmosphere in Vegas over the past years, and Dale and I will work our butts off to do the same in North Carolina. We take the reins from the NSCW West with a full understanding of the responsibilities, as well as the importance of this transition. We are honored to be trusted with such an important task.

We appreciate all your patience as we work through all our new changes for 2009. I promise you the continued best training and staffing that the SAFD can offer, and will do everything in my power to make the NSCW at UNCSA the same exciting, humbling, change-your-vision-of-theatre experience for you that NSCW at UNLV was for me.

If you have any questions at all, please drop me a line at [nscwcoordinator@safd.org](mailto:nscwcoordinator@safd.org).

Fraternally,

Angela Bonacasa  
NSCW Coordinator



# 2009 NSCW Scholarships Application Information

This year, the SAFD will offer at least one, if not several, scholarships to attend the National Stage Combat Workshops. How many the Governing Body can award this year, due to mitigating factors we have to consider, such as the economic downturn and lowered attendance at the NSCW, will depend on many financial factors. Rest assured, we want you to attend the NSCW. And, if possible, we want you to go on us.

A candidate for these scholarships must be nominated by a member of the SAFD Governing Body, Fight Master, Fight Director or Certified Teacher. In addition, a candidate for these scholarships must:

- Be a member of the SAFD in good standing for a minimum of one (1) year
- Demonstrate an aptitude toward, and a strong desire to learn the skills and performance styles of the stage combative arts
- Demonstrate a need (not necessarily financial) for said scholarship
- Be pursuant of or have received an undergraduate degree in performance studies (or other such equivalent training)

Candidates interested in applying should visit our new website at [www.safd.org](http://www.safd.org) starting January 1. By submitting your application, you will automatically be considered for any and all available scholarships. All scholarship applications are now electronic and conveniently located online. This new website is foreign to many of us, so if you hit a snag, have a question, comment or problem, hit my email at [secretary@safd.org](mailto:secretary@safd.org) or my cell at (704) 402-0692.

Application requirements are as follows:

- Nomination letter from the petitioner
- Letter of Intent
- Resume (CV if available)
- Copies of any and all SAFD certificates
- Proof of membership (minimum of one year)
- Letter of recommendation from one other party

The scholarship deadline this year will be **March 1, 2009**. All application materials not submitted by this date cannot be accepted. All recipients will be notified by **April 1, 2009**.

Now, for more information on the scholarships we plan to offer:

- The Douglas Fairbanks, Jr. Memorial Scholarship (full scholarship) is presented annually to a SAFD Friend, Actor Combatant or Advanced Actor/Combatant in good standing who, in the opinion of the Governing Body, has shown themselves worthy of assistance in continuing their training. This scholarship is given in memory and honor of swashbuckling film star and SAFD Honorary Member, Douglas Fairbanks, Jr.
- The Patrick "Paddy" Crean Memorial Scholarship (partial scholarship) is given to honor the memory of a great teacher, friend and inspiration to the SAFD and the art of stage combat.
- Ian McKay (partial scholarship) is given in memory of one of the founding members of the British Society of Fight Directors, and friend and mentor to SAFD founder David Boushey.

We look forward to receiving your applications and wish you all the best in the New Year.

Your Secretary,

Willie Meybohm



# CALL FOR TEACHING ASSISTANTS!

The NSCW will be returning to one location, and as such, will be back to one staff. The SAFD is looking for a group of Teaching Assistants and Interns to be part of the next installment of the NSCW at the University of North Carolina School of the Arts.

## WORKSHOP INFORMATION:

**Workshops:** Introduction to Stage Combat, Actor Combatant Workshop and Advanced Actor Combatant Workshop

**Location:** University of North Carolina School of the Arts in Winston-Salem, NC

**Dates:** July 5 to July 24. All faculty and staff members are required to be on site from July 4 through the evening of July 24.

**Positions Available:** Four Teaching Assistants and Five Interns

**Contact:** NSCW Coordinator Angela Bonacasa at [goodhouse@hotplate.us](mailto:goodhouse@hotplate.us)

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## TEACHING ASSISTANTS:

Teaching Assistants will be chosen from the ranks of current SAFD Certified Teachers and Fight Directors. CTs and FDs who have not attended the NSCW in some time are encouraged to apply.

## COMPENSATION:

Teaching Assistants will receive salary compensation, per diem, housing and travel reimbursement. The exact figures will be determined by enrollment.

## JOB DESCRIPTION:

If selected, you will be asked to assist in the ACW or AACW, **and** teach one or more of the following: master classes or a series of classes in a non testing weapon for the ACW, AACW or ISC, seven 90 minute classes in any of the eight SAFD disciplines in the ISC, renewals in the AACW. You will also be asked to fill in whenever needed.

## SELECTION PROCEDURES:

The NSCW Staffing Committee will select Teaching Assistants, with input from the coordinator. Whenever possible, staff will be selected based on an equal division of new and senior CTs. To ensure an equitable rotation, preference will be given to those applicants who have either never served as an NSCW Teaching Assistant, or have not served as a NSCW Teaching Assistant in some time.

## APPLICATION REQUIREMENTS:

To apply for a Teaching Assistant Position, please submit your CV or Stage Combat Resumes, including teaching and choreography experience, as well as a letter of intent which outlines:

- Previous NSCW experience
- Any previous Regional Workshop experience
- Your contact information
- If you have a car that you would be willing to use for SAFD business/transportation (will receive compensation for fuel). \*Please note that this will have no impact on your selection, but is for informational purposes only.

## HOW TO APPLY:

Applications may be submitted by email or by snail mail, although email is strongly preferred.

To apply by email (preferred), please send your letter of intent in Word, PDF, or image file format (.jpg, .tiff, .gif., etc) to SAFD President Geoffrey Kent and NSCW Coordinator Angela Bonacasa at: [president@safd.org](mailto:president@safd.org) and [goodhouse@hotplate.us](mailto:goodhouse@hotplate.us)

To apply by snail mail, please send your application materials to:

NSCW Staffing Committee  
c/o Geoffrey Kent  
3047 W. 47<sup>th</sup> Avenue  
Unit #512  
Denver, CO 80211

## DEADLINES:

The deadline for all applications is March 31, 2009. Applicants will be notified of staffing decisions no later than April 15, 2009, and those chosen must accept or decline the offer no later than April 30, 2009.

# CALL FOR INTERNS!

The NSCW will be returning to one location, and as such, will be back to one staff. The SAFD is looking for a group of Teaching Assistants and Interns to be part of the next installment of the NSCW at the University of North Carolina School of the Arts.

## WORKSHOP INFORMATION:

**Workshops:** Introduction to Stage Combat, Actor Combatant Workshop and Advanced Actor Combatant Workshop

**Location:** University of North Carolina School of the Arts in Winston-Salem, NC

**Dates:** July 5 to July 24. All faculty and staff members are required to be on site from July 4 through the evening of July 24.

**Positions Available:** Four Teaching Assistants and Five Interns

**Contact:** NSCW Coordinator Angela Bonacasa at [goodhouse@hotplate.us](mailto:goodhouse@hotplate.us)

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## INTERNS:

Interns will be chosen from the ranks of current SAFD Actor Combatants and Advanced Actor Combatants. Those who have not served as an intern previously are encouraged to apply.

## COMPENSATION:

Interns will receive housing and a small stipend.

## JOB DESCRIPTION:

Interns are the backbone and workhorses of the NSCW. If selected, you will have a variety of responsibilities, which may include (but are not limited to: preparation of spaces, data entry, transportation, workshop morale, assisting in the ISC, serving as the third staff member in the ACW classroom, runner, weapon maintenance, and much more.

## SELECTION PROCEDURES

Priority for the available Intern positions will be given to SAFD members holding Advanced Actor/Combatant status. In the event that there are not enough applicants who meet this qualification, then choices will be based upon the highest degree of skill proficiency. The number of years that have passed since an applicant has served on an NSCW staff will also be taken into account.

## APPLICATION REQUIREMENTS:

To apply for an Intern position, please submit the following materials:

Letter of Intent outlining the following:

- Previous NSCW experience
- If you have computer/word processing skills\*
- If you have a car you would be willing to use for SAFD business/transportation (will receive compensation for fuel)\*Please note that this will have no impact on your selection, but is for informational purposes only.
- Your contact information
- Proof of paid up dues
- Proof of valid Advanced Actor/Combatant Status (if applicable)
- Picture and acting resume
- Stage combat resume
- Letter of recommendation from one of the following: Fight Master, Fight Director, Certified Teacher.

## HOW TO APPLY:

Applications may be submitted by email or by snail mail, although email is strongly preferred.

To apply by email (preferred), please send your application in Word, PDF, or image file format (.jpg , .tiff, .gif., etc) to SAFD President Geoffrey Kent and NSCW Coordinator Angela Bonacasa at: [president@safd.org](mailto:president@safd.org) and [goodhouse@hotplate.us](mailto:goodhouse@hotplate.us)

To apply by snail mail, please send your letter of intent to:

NSCW Staffing Committee  
c/o Geoffrey Kent  
3047 W. 47<sup>th</sup> Avenue  
Unit #512  
Denver, CO 80211

“Will there also be a printed and mailed out version? I hope so. I hate reading stuff on the computer(web blogs, magazines, newspapers, etc.) unless I have no other choice.”  
-Robert Macdougall

Historical Photo #4:  
J. Allen Suddeth and Paddy Crean



## Call For Historical Information!

The Cutting Edge is seeking additional historical information on the Society of American Fight Directors (SAFD). We are looking to update the website and establish a more concrete system of record keeping to preserve the legacy that was started by our founders (SAFD). We are looking for the following:

1. Photos from past SAFD events with captions
  - a. Please send photos as .jpg, .tif, or .eps files
  - b. We accept black & white as well as color photos - but color is preferred
  - c. 300 dpi is preferred, but contact us if you are having problems
  - d. Please include name of photographer, subjects' names and membership levels.
2. Lists of attendees for any and all SAFD sanctioned events
3. Detailed examples of how the SAFD has assisted you as an artist, an educator, and/or choreographer

Please send submissions and any questions to our email, [cuttingedge@safd.org](mailto:cuttingedge@safd.org). This is a tremendous opportunity to share your favorite memories and inspire new generations of members. We hope that you will find the time to take advantage of this opportunity.

Historical Photo #5:  
J. Allen Suddeth & k. Jenny Jones



## Did You Forget Your Dues?

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

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

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

OR

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

## Don't Procrastinate!

"Having trouble opening the pdf link. Got the email fine. Adobe Acrobat is often problematic with these things, and imbeds itself into certain online pdf's, forcing people to constantly upgrade and buy it's products. You might try using something like PrimoPDF to create them. It's free, and an open source. Just a suggestion."

-Eric Chase

# 2009 SAFD Membership Application/Annual Dues Form

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

Reasons to join the SAFD:

- Subscription to **The Fight Master**, a journal published twice yearly
- Subscription to **The Cutting Edge**, our bimonthly online newsletter
- Access to back issues of both publications and online discussions in the members only section at [www.safd.org](http://www.safd.org)
- Discounts to national and regional stage combat workshops
- The right to vote for members of the Executive Committee and Governing Body
- A free T-Shirt (Available to new and renewing members)
- And much, much more...

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

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

Please fill in the information for the gift receiver below.

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

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

## General Information

**Membership Level (please check one):**

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

**Name (First, MI, Last):** \_\_\_\_\_

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

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

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

\_\_\_\_\_

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

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

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

\_\_\_\_\_

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

\_\_\_\_\_

**Union Affiliations (SAG, AEA, etc.):** \_\_\_\_\_

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

Home  Work

**T-Shirt Size (please check one):**

S  M  L  XL  XXL

**Please check the following:**

I would like to receive information regarding SAFD sanctioned workshops:  YES  NO

I would like to receive information regarding non-sanctioned workshops:  YES  NO

I would like to receive information regarding SAFD classes in my area:  YES  NO

I would like to receive information regarding SAFD merchandise:  YES  NO

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

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

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

## Word of the Issue:

**froissement** /frwasmã/  
masculine noun

1. (of paper, fabric) crumpling;  
(noise) rustling;
2. Med strain.

### SAFD definition:

Froissement: a.) An attack on the opponent's blade that combines the action of a beat and press attack, accentuated by a quick glide along the blade to displace it. Generally used as a preparatory action to an attack. See *Pressure Glide*. b.) [BASSC] A preparation of attack made by deflecting the adversary's blade by a strong grazing action along it forwards and downwards. A type of graze, and therefore an attack on the blade. c.) [USFCA] An attack on the blade executed by engaging the opponent's blade with the middle part of one's blade and briskly whipping it towards the tip of one's blade.

"Nice work!! I connected to the site just fine - and was able to easily "save as" and it went straight to a pdf doc. -- which I dropped in my SAFD folder."  
- Brian Byrnes

## WHY SHOULD YOU JOIN THE SAFD?

### Save

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

### Network

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

### Discounts

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

### Access

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

### Opportunities

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

### Free stuff

Get free stuff.

