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The Cutting Edge

The Society of American Fight Directors

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The Society of American Fight Directors

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New Regional Breakdown continued...

(Continued from page 1)

in the theatrical community at large. As a result of the structural change, all former regional representatives were called upon to end their terms last March and there was an open call for applicants for the new positions. Although we currently have open positions in the Mid-America and Rocky Mountain regions they will continue to have representation during the search process. We are continually accepting applications for all positions and will create a database of interested parties so that we can easily fill any position that should become available for any reason. To apply, please visit www.safd.org/members/login.asp for an application. The application resides in the members' only section of the web site, as you must be a member of the Society to be considered for the position. If you have questions about becoming a regional representative or do not have web access please contact Payson Burt, the chair of the regional representative committee, for more information. Additionally, if you are interested in helping the new reps as a local resource please contact them directly to let them know!

The new Regional Representatives are:

Northeast:
Richard Hedderman
rhedderman@mos.org

East Central:
Dan O'Driscoll
Dan35051@aol.com

Southeast:
John Cashman
cashman@gdi.net

Great Lakes:
Jim Stark
stark@hanover.edu

Southwest:
Paul Steger
Bucy1999@aol.com

Mid-America:
Payson Burt *interim rep*
phburt@aol.com

Rocky Mountain:
Payson Burt *interim rep*
phburt@aol.com

Northwest:
Chris Duval
chrisduval@earthlink.net

Pacific Western:
Richard Lane
ricl@pacbell.net

Foreign:
Richard Ryan
Richard@stagefight.com

Please look for reports from these new representatives in future issues of the *Cutting Edge*. To whet your appetite, here are the final reports from the past regions:

COLORADO & KANSAS

Your regional representative spent the better part of six months looking for a home for the SAFD sanctioned regionally workshop, "The Rumble in the Rockies" to no avail. Look for it to return with a vengeance in the fall of 2002! Geoffrey Kent has been busy juggling fight directing gigs at the Denver Center for the Performing Arts and too many R&Js to mention. Jefe also assisted FMs Boushey and Girard on *The Three Musketeers* with the Pioneer Theatre in Salt Lake and acted in the Denver Center's production of *Hamlet*. Geoffrey can be seen, sans tights (read: leather pants NOT naked), as Romeo in January 2003. Colorado is also hosting semi-monthly master classes in stage combat with out-of-state instructors. January and February included FM J. Allen Suddeth (Swashbuckling 101) and FM Dale Girard (Intro to Knife and Landing the Blow). May will bring in CT Angela Bonacasa (Pool Noodle Battles) and June welcomes CT Robert Westley (How to be a Martial Artist or Just Look Like One). SPT's for Single Sword and Broadsword are currently "in production." Geoffrey will be working as a teaching assistant at the NSCW as well as teaching gigs in August in Kansas and upstate New York. Speaking of Kansas, SAFD A/C

Benaiah Anderson is acting and fighting up a storm out there, including productions of "The Crucible" and "Taming of the Shrew" at Kansas State University. Benaiah will also be studying privately with Geoffrey, Robert, and Dale for the entire month of June 2002.

New to Denver, Colorado, and looking for training? Drop Geoff an e-mail at fightdirector@attbi.com and get in touch soon!

-Geoffrey Kent

ILLINOIS

Classes in the area continue at the various university training programs and at The Actors' Gym. We congratulate Angela Bonacasa, Robert Westley, and Neil Massey for entering the ranks of CTs at Vegas this summer, all of whom taught at the Winter Wonderland Workshop. And, of course, congrats to Mr. Chuck Coyl upon his election to the elite FM ranks. As ever in Chi-town, there has been plenty of staged violence to choose from: be it teeth-pulling in Red Orchid's *BUG* (a la Coyl), or drunken sabers in Lyric Opera's *OTELLO* (a la Sandys), to Shakespearean stuff ad infinitum on Navy Pier, remounting hooligan boots at the Goodman (McFarquhar), the fight fests in Talisman's *R&J*, Lifeline's *RETURN OF THE KING*, or the rollicking new *ROBIN HOOD—THE MUSICAL* at the Athenaeum. There is not nearly space enough to mention everyone; however, a brief thank you to Mary Shen Barnidge, critic and Friend, who resolutely draws attention to our art whenever she can.

-Nick Sandys

MINNESOTA

Things in MN have been slow. The theater scene isn't very violent these days. EnGarde! lost its lease to renovators, we no longer have the floor space to train in-house. Certified Teachers Preston and Anderson are proposing a meeting in Minneapolis/St. Paul every 60-90 days. We ask that interested SAFD members or prospects e-mail Michael Anderson at safdmja@93xrocks.com so we may set

(Continued on page 4)

The 2002 Wild West Arts Club Convention Report

By Wm. Michael Gray
(swashbuckler@stagecombat.com)

The 13th Annual Wild West Arts Club International Convention took place March 4-7 in Las Vegas, Nevada. This engaging event, coordinated by Mark Allen Productions, included training and competition in the areas of whip, trick rope, gun, knife, tomahawk, and showmanship. The focus was simple: the preservation and promotion of the art form and the techniques of the Wild West. The foremost attribute of the convention goesers was their upbeat, positive attitude. Everyone was willing to stop and help another learn a new trick or technique or even begin their study. The common theme and belief is that none of the tricks and techniques are easy; if you are willing to focus yourself and actually learn how to accomplish the technique, then you have earned the right to have – and perform – the technique.

Over the course of the four-day convention, the schedule included group classes, individual competition, and performance showcases. The Tropicana convention hall was split into sections for each of the art forms. Whenever a section wasn't being utilized for a specific class was open to individual practice. Personal preference permitted individuals to choose to stay in one section focusing on a particular skill or to learn a handful of tricks across several sections. The flexibility was fantastic, making you think about whether you wanted depth or breadth of experience. The days were also divided into themes: Monday for welcome and initial practice, Tuesday for competition preliminaries and some finals, Wednesday for remaining finals, followed by a formal evening awards banquet, showcase, and dinner, and

Thursday for open practice and clean up.

There were many competitions in each of the areas, many of them for cash prizes. Competition judging ranged from technique to showmanship, emphasizing the many different aspects to these arts. Examples of these contests are: Trick Roping: Most Texas Skips, Biggest Texas Skip, Big Loop Contest. Whip Cracking: Speed/Accuracy, Style/Technique, Zorro 5-Candle Contest. Knife/Tomahawk: Knife Throwing, Tomahawk Challenge, Speed Knife Throwing. Gun Handling: Quickdraw, Fancy Gun Handling, Five-Card Stud Quickdraw.

The convention was an International success: over 200 enthusiasts of all ages came to Las Vegas from around the US, Australia, England, Mexico, Germany, and the Czech Republic. Whether they knew English or not, everyone communicated through their passion for the art and left with new ideas and appreciations. In addition to this annual convention, regional workshops are regularly occurring around the United States. For further information, check out www.wwac.com for the latest news and events or contact Mark Allen at (800) 858-5568 or MAllen1946@aol.com.

Connecting by Whip

Learning the whip is a very personal affair. The whip is very opinionated when it is given confusing signals – and will do nothing less than to tell you. It is always recommended to study with someone who can teach you safety and proper technique. However, connecting with teachers or other teachers beyond the SAFD is not always obvious or easy. I recently attended the Wild West Arts Club's 2002 International Convention, which was attended by

both experienced and novice whip enthusiasts from around the world. The convention held both formal and informal instruction in whips. SAFD familiars, Mark Allen, Alex Green, and Lauren Muney provided personal instruction, showmanship, and target instruction. The Australians also made quite a show. John Brady, who has been performing with whips and boomerangs for over 50 years, provided several great performances during the course of the convention. Fiona Wilkes, Australia's female whip cracking champion for the past five years, demonstrated superb double-whip cracking techniques that boggle the mind. Mike Murphy, one of Australia's foremost whip makers, provided personal lessons as well as a whip maintenance seminar. For anyone who is interested in beginning or continuing study in whips (of all types), I highly recommend attending the WWAC International Convention. However, there are also a good number of regional workshops around the US and the globe. There are two great ways to make contact with other students of the whip. The first is to join the Wild West Arts Club (WWAC). It is a great way to network and to communicate with enthusiasts across all of the western arts, contact information is listed in the above article. The second is to join the Whip Enthusiasts online group. Check out <http://groups.yahoo.com/group/whip> enthusiasts to send out an email to find others in your area to meet and discuss ideas. Additional information on this group can be found at <http://www.bullwhip.org/WhipEnthusiasts/>. Feel free to drop me an email or to join the WWAC/Whip Enthusiasts to chat about the whip in the public performance arena. Until then, keep up the *snap*, *crackle*, and *pop*.

New Regional Breakdown continued...

(Continued from page 2)

up a meeting time and place. That is my report and I'm sticking to it.

-Michael Anderson

NEBRASKA & IOWA

There isn't much to talk about in Nebraska or Iowa. One thing worth mentioning is that there will be a group of students to test in the spring. For that, we will be blessed with the presence of Fight Master Boushey.

-Harris Smith

MONTANA & WYOMING

As of October 2001, Montana and Wyoming had two active SAFD members: Leigh Selting and Ricky Coates, both in Wyoming. No regional work-

shops to report, although several levels of stage combat classes are regularly offered by Selting as part of the theatre curriculum at the University of Wyoming. Selting spent the summer in Lexington, VA, as the Equity Production Stage Manager for Theatre at Lime Kiln, where he worked with Michael Johnson on the musical *Stonewall Country*.

-Leigh Selting

TEXAS

Stage Combat training and interest continues to grow in the state, as well as new membership. Instruction at SMU and University of Houston continue to lead students toward SPT's. A new

training program was initiated this year for performers at the Texas Renaissance Faire, headed by an SAFD Actor/Combatant member. Other members are looking for opportunities for continued training as well. There have been a number of recent productions in Texas involving SAFD folks. These include *Romeo and Juliet* (several productions), *MacBeth*, *Les Laisons*, *Rigoletto*, *Misery*, *Elizabeth Rex*, *Heart of a Woman*, *True West*. Upcoming productions include *Of Mice and Men* (both Opera and Stage versions), *Cuckoo's Nest*, *Jitney*, *House and Garden*, *Fool for Love*, *Zastrazzi*, *Our Country's Good* and more.

-Brian Byrnes

Union Negotiations Progress Report

By Chuck Coyl and Angela Bonacasa

Under the leadership of President Chuck Coyl, the SAFD has created the Union Negotiation Committee to establish relationships with the major live performance unions: Society of Stage Directors and Choreographers (SSD&C), American Guild of Musical Artists (AGMA), and Actor's Equity. Within this committee are three "task forces"; each devoted to developing a relationship with one particular union. It is hoped that these relationships will result in better pay, insurance, and professional perception for SAFD members within the theatre community. Progress reports on meetings between these unions and their SAFD liaisons will be reported (when available) in each edition of the *Cutting Edge*. All SAFD members, especially those who are members of these unions, are encouraged to become involved in this process. If you are interested, please contact your membership representative.

Progress Reports from the Union Negotiation Committees:

Society of Stage Directors and Choreographers (SSD&C)

Drew Fracher (Fight Master Rep. and head of the SAFD's SSD&C negotiation taskforce) spoke in some detail with John Dillon (Board Member of SSD&C) on

May 1st 2002.

A brief synopsis:

- 1) Mr. Dillon felt that last year's SAFD presentation regarding the SSD&C Broadway contract was a good one, but due to the intense nature of the negotiations the issue of Fight Directors quickly fell by the wayside.
 - 2) Regarding the SAFD and the Broadway contract negotiations the Board of SSD&C had a mix of feelings: Some were for it 100% Others were intrigued but wondered where we fit in; wanting to know what we bring to the table, what do we have to offer them?
- NOTE: Many older members remembered "MCC Contract" negotiations that took place some years ago. This was an attempt to organize dance choreographers who were working in film and TV. This was a big push that went nowhere; talks fell through leaving a bad taste.
- 3) Conversation turned to the "Short Term Choreography" contract – seemingly ideal for our purposes as most of the work we do would fall under this sort of agreement.
 - 4) The SSD&C lawyer has agreed to meet with SAFD representatives at a future date, after the SAFD annual meeting, to discuss strategy for moving toward a formal agreement.

American Guild of Musical Artists (AGMA)

Chuck Coyl (head of the AGMA negotiation taskforce) had a telephone meeting with John Coleman (Third Vice President of AGMA) on May 16, 2002. A brief synopsis:

- 1) There was general discussion regarding the nature of the SAFD and what it had to offer AGMA.
- 2) AGMA has in the past insisted that only SAFD recognized Fight Directors be allowed to stage fights in AGMA organized venues. The union still supports this stance. However, since the union negotiates with each house separately, this is not a universal stipulation in all AGMA contracts.
- 3) The possibility of AGMA representing Fight Directors in the same way it does Stage Directors and Dance Choreographers was discussed. It was determined that while this is a possibility much more discussion would have to take place before moving forward on this issue.
- 4) Mr. Coleman has requested that information on the SAFD, its policies and standards be forwarded to himself and the AGMA Executives so that they can be studied in some detail before the next meeting. Further meetings are scheduled for the near future, after the SAFD annual meeting in July.



AL FOOTE III... in the spotlight



By Angela Bonacasa

Like many other SAFD members, Al Foote III is a multi-talented, highly driven individual. As both Webmaster and current Actor Combatant/Friend Representative, Al's work has had a profound impact on the SAFD both in front of and behind the scenes. His work on the website has substantially improved the professional appearance of the SAFD to all those who surf the web, while his presence on the Governing Body continues to give the Actor Combatants and Friends a strong voice in the workings of the organization. While a student at Seattle University in the late 1980's, Al had his first run in with stage combat. The instructor was not affiliated with the SAFD, and the class was supplied with fencing foils, but Al still found the class a great deal of fun. He was not bitten by the "bug", however, and stage combat was pushed to the back of his mind while he pursued acting work. It wasn't until years later when he was cast as the non-fighting Lord Cheeke at the New York Renaissance Festival that he was once again intrigued and excited by the idea of stage combat. All it took was the choreographer to hand him a dagger and say, "Put this person on point" for Al to be drawn back into the world of stage violence; this time, he was in for good. Soon after, he began taking classes with the New York Fight Ensemble under such SAFD cornerstones as Fight Directors Mike Chin and David Brimmer, as well as short workshops taught by, among others, Fight Master David Leong. For several years, Al was a regular fighter on the chess board at the Faire, and passed his Skills Proficiency Tests in all eight weapons offered by the SAFD (as well as receiving recommendation or an EAE in seven of the eight).

"Stage combat clicks for me," says Foote. "I like the creativity of it. I enjoyed dance when I took it regularly,

especially tap. Stage combat is almost like dance, except that you don't need the physical perfection that dance requires. I'm a big guy, but stage combat doesn't care about your physical type. Once you know the techniques, you can really imbue it with your own style and character."

Although Al finds joy in acting and performing stage combat, he is the first to admit that his enjoyment of teaching and fight directing caught him by surprise. While still in Seattle, Al found that his limited amount of experience in stage combat was putting him in a position of fight director. "Stage combat as an art is more well known now than it was when I lived in Seattle" says Foote. "Even if you had only a limited amount of experience, if you had any at all you were a guru. In retrospect, I really wasn't ready for the work that came my way." It has only been through chance that Al has come to decide upon his path within the SAFD. In fact, it was only two years ago that he decided that he wanted to pursue the teaching path and to attend the TTW. After choreographing a production of *Bridge to Terabithia* at the Playground Theater, a summer camp dedicated to 8-18 year old theatre students, he was asked to teach the students stage combat; it was then that Al realized that he enjoyed teaching. "Although the kids assumed that they would just be swinging swords at each other, they still had a good time when they realized that it was partnering and creating a story. I think it's important to reach kids that young; they are the ones who will be requesting Fight Directors as they get older. They are the ones who need to know about us."

Above all, however, Al's stage combat passion is the SAFD. As he has come to know more about the organization, he has more and more respect for those that make up the membership. It is this passion that has prompted him to wear both Actor Combatant/Friend

Representative and Webmaster hats. "When I first saw the SAFD website, I immediately felt that I could do a good job-not because I was better, but because I am a member, and well acquainted with the SAFD and what it stands for. The website would be a labor of love-something that a non member simply cannot understand." He cites watching the joy of teaching and camaraderie of his two primary instructors, Mike Chin and David Brimmer, as part of the reason that he volunteered for the job. "I knew then what this organization was capable of," says Foote, "and I felt it was my responsibility to do whatever I could to help push the SAFD in that direction. I had gotten so much from the SAFD, and I felt it was my responsibility to give back." He feels the same sense of responsibility as Actor Combatant/Friend Representative. "As with any other organization, everyone has their own reasons for joining. There are those that want to simply be actors who are competent at stage combat. There are those who want to achieve more within the organization, such as CT or FD status. It is my job to represent the needs of both of those groups. As with any organization, though, we all get out of it what we put into it. There is so much potential, and we all need to be involved to achieve as much as possible."

In addition to Al's substantial responsibilities in the SAFD, he still manages to work a full time job, attend the New School (while working toward completing his Bachelor of Fine Arts degree), perform as Santa Claus during the Christmas season, and spend time with his fiancée, Stacey Lightman. He was an intern at the 1999 NSCW, assists classes regularly with Fights4, and has served as Registration Coordinator as well as an intern for the Summer Sling, New York City's Regional Workshop, since its inception in 1997.

To reach Al, please contact him at:
ACRep@safd.org

Help Us to Help You!

By Angela Bonacasa

The SAFD 2002 Governing Body Meetings will be held July 5-6 in Las Vegas, NV on the UNLV campus. As these meetings are the one time each year when all officers and representatives can meet face to face, there are a great number of topics that will be discussed. If there are concerns, suggestions, or questions that you would like to see addressed by the SAFD, now is the time to make your thoughts known; the Governing Body cannot address your needs without your input! The membership representative information is as follows:

Fight Master Representative:
Drew Fracher
FMRep@safd.org

Fight Director Representative:
Scot Mann
FDRep@safd.org

Certified Teacher Representative:
Geoff Kent
CTRep@safd.org

Actor Combatant/Friend
Representative:
Al Foote III
ACRep@safd.org

One focus of the current Governing Body is to establish relationships with the AEA, SSD&C, and AGMA. If you are a member of one of these unions and would like to be part of this process, please notify your representative.

Please keep in mind that the National Meeting, open to all members, will be held on July 7 immediately before the National Stage Combat Workshops. If you are in Las Vegas, please attend! Additionally, a summary outlining all matters discussed at the meetings will appear in the next *Cutting Edge*.

A Few Words From Our Secretary

By Angela Bonacasa

As secretary, one of the most commonly asked questions I hear is, "Why don't we have membership cards?" Well, for one year of the SAFD's history all members in good standing received membership cards. Because of the incredible amount of work that is required of the officers and Governing Body, however, there was simply not enough time to handle regular duties and the task of producing membership cards.

As the SAFD has grown, membership benefits have also grown. Both regional workshops and the National Stage Combat Workshop, for example, offer discounts to individuals who can prove they have been members for more than

three years. In addition, the TTW also requires five years of membership for acceptance. Until now, the only way to get documentation of membership has been to send a request to the secretary to ask for it in writing. With the implementation of the online roster and more accurate membership maintenance, however, it has now become possible to produce professional quality membership cards.

Membership cards will be sent via first class mail to all members in good standing no later than the end of June 2002. Because membership levels can change on a regular basis (a Friend can become an Actor Combatant, for example) the cards will not reflect membership status, but will provide proof of SAFD membership. They will indicate

what year you joined, how many years you have been an SAFD member in good standing, and when your dues expire. All cards are valid only through the expiration date on the card, and new cards will be mailed to you with your annual dues payment.

It is hoped that being a "card carrying member" will not only help remind members when it is time to renew dues and to encourage timely updating of addresses after a move, but that it will help us to promote ourselves as the professional organization that we are. If you have not received your membership card by the end of July 2002, please email the secretary at Secretary@safd.org or call the SAFD hotline at (800) 659-6579.

Geoff Kent Is No More!! (it's not what you think!)

The Cutting Edge now has new co-editors, that's right, twice the chocolatey goodness. Symmonie Steger will be the new text princess and John Tovar will be the king of all layout, printing, and distribution. And to celebrate the change, we have a brand-spanking new email

address: CuttingEdge@SAFD.org. If you would like to submit an article, report, or other idea, please send it directly to that address. This change means that we bid adieu to Geoffrey Kent as editor, just as editor mind you- as he is serving the SAFD in countless ways each and

every day. He too has a new email address: CTrep@SAFD.org. We would like to thank him for all of his time and effort producing the Cutting Edge in the past years, and to personally thank him for all of his assistance and guidance for this issue.

News from Around the Country



A Fond Farewell

Henry Marshall, founding member and the driving force behind the Society of British Fight Directors, with whom many of the founding members of this organization trained, passed away aged 81. He was born February 19th, 1920 and died December 8th, 2001.

He was a wonderful and generous man, as those of you who knew him will confirm. He served as 'Master-at-Arms' to the Royal Academy of Dramatic Art for nearly 40 years, retiring only five years ago.

Not having the same high profile as many fight directors, he was somewhat of an unsung hero of our art, however without him it is doubtful the SBFDF would have been born. Our community is certainly poorer for having lost him. I personally owe him a great debt, as I served as his assistant at RADA and it was his recommendation that I become the 'Master-at-Arms' after he retired. Therefore, I would ask of you a favour, and that is whether you knew him or not to 'charge your glasses' and join me in a toast to this gentle man.

Many thanks,

SAFD FD & CT Richard Ryan

Come Fight With Us!

Upcoming SAFD sanctioned workshops:

Summer Sling IV

August 22-25, 2002

The Manhattan Campus of Pace University, New York City, NY

For all of the details please visit

www.Fights4.com

the SAFD web site will also have details soon.

The Los Angeles

Fight Academy presents:

The Third Annual Hollywood Clash

November 8-10

Scheduled to Appear:
Fight Master **David Boushey**
Fight Director **Payson Burt**
plus the LAFA Faculty:

Julia Rupkalvis

Greg Dolph

Charles Currier

and other guest instructors

For more information please see the
SAFD web site or
818-446-0246 LAFA2@aol.com
www.4lafa.org

Looking for an International Workshop?

The British Academy of Stage and Screen Combat will have their 9th Annual British National Stage Combat Workshops in the coming months. The Actor Combatant workshop is July 15-26, 2002 and will be focusing on the foundations of stage combat. The Intermediate/Advanced Actor Combatant workshop is August 5-17, 2002 and will focus on refining existing skills. These workshops are led by BASSC and SAFD CTs & FDs. For further information, visit the BASSC website at:

www.bassc.org

SAFD Jackets Coming Soon!

That's right. Now you can have your very own, official SAFD Jacket. If you can't wait, contact Merchandising Committee Chairman Brain LeTraunik at (773) 805-0926 or email at:

tybalt1@msn.com

Congratulations are in Order!

The National Stage Combat Workshop Second Annual Douglas Fairbanks, Jr. Scholarship has been awarded to Mark Mineart! There were many highly qualified applicants making for a very difficult decision; our thanks to all whom applied. Mark will be spending three beautiful weeks in sunny Las Vegas this July. If you would like to join him, please see the NSCW Update on page 1.

We have a new Executive Director - Congratulations to Ms. Julia Rupkalvis; she will handle the day-to-day administrative duties, continue to develop our longterm managerial vision, manage contracts, and generally kick butt! Thanks Julia!

Messrs. John V. Bellomo and Geoffrey Kent each applied for and received the rank of Fight Director. You will find their up-to-date contact information on both the Fight Director and Certified Teacher directories on the web, so drop them a line to say kudos!

And Two Become One

Congratulations to Certified Teacher Paul Steger and his beautiful bride, Sara Bucy. The two tied the knot on June 1, 2002. All of our best wishes to them on their exciting new adventure together.

From the Breeder's Corner

Simon Wesley Hayes joined the world of fighters and lovers on May 19th at 12:58 am and weighed in at 10 lbs. 10 oz. His arrival was preceded by 26 hours of labor (Who says stage combat training isn't worth anything?). Mom and baby are doing well.

Paul Denhardt, Jean MacFarland Kerr and big sis, Delia Marie, are pleased to share the spotlight with Linea MacFarland Kerr Denhardt, born February 12, 2002. All are healthy and happy.

Headlining the bill at the home of Jeff A.R. and Lisa M. Jones is Ian Ross, born on May 11, 2002! This beautiful, bouncing baby boy weighed 6lbs., 14 oz. and was 19 1/4" long. The family is doing great.

...and

Joining the cast of the Girard family is Derek Joon! Born Joon Hyuk Chang on October 23, 2001, Derek was adopted May 15, 2002. Mom, Dad, and big brother Matthew are thrilled!

Do Your Duty - Pay Those Dues!

It is time to pay your 2002 dues if you haven't already done so! Annual membership should be renewed each and every January. Please send your \$35.00 (\$40 if you live outside the USA) to:

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

Or, you can visit your handy-dandy web site at: www.safd.org and pay on line with your credit card- yippee! It is through members like you that we grow stronger as an organization everyday. Members receive many valuable benefits, from discounts to workshops to access to the members-only section of the web site to publications like the one you are reading right now. If you have questions regarding membership, please contact our Secretary, Ms. Angela Bonacasa at: goodhouse@hotmail.com.

**Come on, pay those dues,
all of the cool kids are doing it!**

is a publication of the SAFD
and
...now has **double** the flavor!

Please send all submissions to:
Symmonie Steger
and
John Tovar

CuttingEdge@safd.org

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