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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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The Cutting Edge

DEDICATED TO IMPROVING THE QUALITY & SAFETY OF STAGE COMBAT



1977-2002: The SAFD celebrates 25 years with reflections from the Fight Masters

Happy Anniversary SAFD!

1977, a pivotal year filled with many remarkable moments in the world of arts and entertainment. "Da" and "Ain't Misbehavin'" won Tonys for best play and musical respectively. And although "Barry Manilow, Live" would sell the most copies, the Grammy for Album of the Year would go to Fleetwood Mac's "Rumors" with the Eagle's "Hotel California" picking up Record of the Year. We were all touched by the release of Star Wars, and although Annie Hall would go on to win the Academy Award, we were too busy imagining our own light saber battles to care. Every kid on the block suddenly accompanied his stick waving with a laserous "zawhooommmmpa" as we valiantly fought for the honor of the force. We said a fond farewell to Charlie Chaplin and Groucho Marx as Elvis and his jumpsuits were called home. Meanwhile, our own tracksuited hero (coincidence, we think not!), David Boushey, began something special that would allow us each to follow our backyard dreams of glory into lives in the arts that are richer, more exciting, fuller because of it. On May 16, 1977 the Society of American Fight Directors was born. This issue is dedicated to our history, our present, and our future. In the last 25 years we have grown in so many ways: for the first time we have a membership of 900, there are national and regional workshops throughout the country, we have a website that allows for a flow of information as well as a forum for the exchange of ideas and visions, and we expand every day. Many of our Fight Masters have given of their time for this issue, sharing their remembrances of the Society, giving us a glimpse into where we have been and what we might yet become. As you read we hope it will remind you of the time you have spent with others in the Society, at workshops, in classes, in productions; allowing you the chance to reflect on the many talented, fun loving, caring, giving people that make up our membership. And the next time you pick up that stick, you'll know that the force is now truly with you.



Fight Master
and
Founder
**David L.
Boushey**

25 YEARS AND STILL ALIVE
Both the SAFD and myself are still alive and prospering after 25 years of ups and downs, good times and bad times. I managed to survive the "errant speaker attack" of late which came very close to shutting this Old Boy's mouth once and for all, but, for good or bad, you will have to hear him out one more time.

I remember coming back from England in 1974 after having trained for three years in one of the prestigious acting schools over there with every intent of being a professional actor. I had had the good fortune to work with and under one of Europe's foremost fight masters...Ian McKay. I

was ready to take the world by storm. I approached the artistic director of the Seattle Repertory Theatre, Mr. Duncan "Bill" Ross, to inquire into the possibility of choreographing the fights for a production of "Hamlet" starring an upstart kid from New York (Christopher Walken). I told Mr. Ross that I was a fight director, and his first words were "What in the hell is a fight director?" That was the start of my career, which would continue for another 28 years (to date). I actually was a little shocked that he didn't know what a fight director was because they were common place in Great Britain. But he gave me the nod and I was off and running. The fights were a success and I started a fruitful 18-year relationship with the Rep. What was most pleasing about that production, other than seeing Ophelia in the nude every evening, was a guy I met on the production. He played Guildenstern, a fine actor,

and as it turned out, a first rate fight director! Thus I met Mr. Erik Fredricksen! In 1977 I founded the Society of American Fight Directors based upon the Society of British Fight Directors, and the first person I asked to join me was Erik. We were both working as full time actors and choreographers and we had retained our kinship from that first meeting on the set of "Hamlet". What you have to understand as "younger" entrees into this business is the simple fact that there was no such arena as fight direction as a profession. There were fight directors but it wasn't really considered a profession. This is one of the principle reasons I started the society. We as professionals needed to get recognition in the industry. Those early years were difficult in many ways because you were one of these individuals who promoted the idea of safe and well-conceived fight sequences in theatrical productions!

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Shocking! Up to that time, many of the fights were done by local fencers with literally no knowledge of theatre and how to develop a fight that was integral to the production. As time was to progress, and with the addition of many practitioners of this art form, the society and fight arrangement became fairly commonplace. We are now recognized as a viable part of the theatre and nearly everyone now a days knows what in the hell a fight director is!

So we do have a history! It was based on a few individuals who worked with some wonderful mentors who were generous enough to give us their knowledge whereby we could pass that knowledge on to others to further their careers. We all stand on the shoulders of our teachers. I certainly stood (and stand) on my mentors' shoulders. I did not fall out of the sky a Fight Director! Nor did any of the rest of us, no matter how unwilling some of us are to acknowledge those that have come before. Perhaps you caught a little sarcasm in that comment...it was intended! There is a feeling of "what can you do for me?" in this country and it also prevails in the fight world. Students want it all yesterday! They don't want to "earn their spurs"! They want a modest amount of knowledge so they can say that they are professional fight directors. There is an old saying "the less you know, the more you think you know". You will never stop learning in this business. I learn something new every time I am around my colleagues, and the quicker you come to understanding that, the better off you will be and the better off this society will be. Don't be ashamed to stand on your mentors' shoulders...consider it an honor! Let go of the ego and accept the fact that you know very little, my friends. I remember when I used to carry my mentors' sword bag. I didn't find that humiliating. In fact it made me proud! I ultimately named my son after my fight master. I don't expect you to go to that extreme, but that is the way we felt towards our mentors back in the early stages of this profession and it is something I am afraid is somewhat lacking today. And it doesn't have to be that way!

It has been a good 25 years. I have been blessed with many successes and rewards both monetary and emotional. I take things to heart, sometimes to the extreme, but I don't think anyone can say that "the Bushman" wasn't an up front guy. My forthright expressive manner has been my best attribute and my worst curse. I only know that I love my work and I love the SAFD family with all the warts attached. I hope the society can make it another 25 years. I probably won't be around to see it but I will be there in spirit...GOD DAMN IT! Here is to another 25 years! All the best.

David L. Boushey



Fight Master
and
Founder

**Erik
Fredricksen**

At the NSCW in Massachusetts, (4th or 5th...memory fails...) a particularly bad idea was actualized. FM Leong's brother had a yacht moored off in the bay, and FM Leong offered it for a very important meeting between him, Boushey and Fredricksen. Erik's wife was visiting, so she was invited. A case of beer was purchased. Getting to the yacht. Ah, right. Well, a small, ONE man (Styrofoam?) "dinghy" was located (appropriated) and in climbed Boushey, Leong, Fredricksen, and Ms. Fredricksen...and the case of beer. Fredricksen, a non-swimmer, offered to row. Upon being seated, beer and occupants, the waterline immediately was even with the top edge of the craft.

Leong knew that the yacht was "out there" about 1/2 mile out...among approximately 40 others moored in the night (9:30 PM). Strong rowing seemed to encourage water to enter the craft. Ms. Fredricksen, an excellent swimmer was concerned that a) FM Fredricksen did not swim, b) that whenever an even small craft motored by over a 1/2 mile away, the swells almost swamped the dinghy, and c) that FM Leong had no idea where his

brother's yacht was among the assembly STILL over 1/2 mile a way...oh, and a tide that seemed to work against the now sweating Fredricksen's best rowing efforts. Even though the "men" attempted to be dismissive, to be real "men", her concerns won out. The craft was, with no small effort, turned about, yeoman rowing TOWARD shore with water still frequently topping the woefully inadequate craft, and shore achieved. Time expired: about one hour. Destination achieved: the point of departure. Beer consumed: on premises. A important meeting seemed less important on land, but happily and luckily achieved.

Erik Fredricksen



Fight Master

**David
Leong**

The membership of the SAFD and the brotherhood we share remains hands down the single most rewarding quality of the organization for me. My fellow Fight Masters, Fight Directors, Teachers and Actor-Combatants often come to the table with different agendas but we somehow remain closely "joined at the hip" when all is said and done. Putting the next workshop, play and film aside; the people of the SAFD remain the heart and soul of the organization. Lifelong friendships are forged at each and every SAFD event and with the passing of every year, it's nice to know that one can reunite with a fellow member and take up the friendship where it left off. We owe it to ourselves to sit back and reflect back upon the wonderful memories that will forever remain part of our daily lives.

David Leong



Fight Master
and SAFD
President

**Chuck
Coyl**

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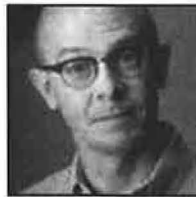
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Reflecting on the 20 plus years that I have been a member of the SAFD has brought to mind an old catch phrase: "Be careful what you wish for..."

I was in my last term in the acting program at SMU, having recently returned from the very first NSCW, when one of my teachers asked my class to complete the following assignment: "Where do you want to be in 20 years?" Being flush with the excitement of my experience at the NSCW and of all the people I met there, I wrote without hesitation, "In 20 years I want to be a Fight Master and the president of the SAFD". What was I thinking!?! And why did I go to acting school anyway? Do you know what programmers make? It took 23 years-not 20-and the path had twists and turns that I never expected, but here I am with my desires of so long ago fulfilled. My journey has lacked much of the glamour I pictured in my youthful folly. When my parents spoke of starving artists, for example, I didn't realize that they were serious. I have discovered that the questionable joys of living out of my car, the never ending search for the next job, low pay, and the constant struggle for recognition are the companions of many if not most artists. There have been other, harder lessons as well. A failed marriage and orthopedist on speed dial have been a couple of the byproducts of my life in the theatre. There have been benefits, however. I have had the guidance and friendship of several fine people over the years. David Boushey and Erik Fredricksen in particular have been inspirations to me. David has been my mentor from the very beginning; he got me my first professional job, and has stood by me personally and professionally ever since. Erik too has been an inspiration; I will never forget his graciousness and professionalism when he played Richard the Third in a production I was fight directing (with a scant 3 years of experience under my belt). I have met the truest friends I have ever known in the SAFD. A life lived without them would be pale and lifeless indeed. When all is said and done, I have no regrets. I have the

coolest job in the world. I love what I do and look forward to going to work. I know of few people who have that luxury. Having looked back, I can honestly say I look forward to seeing what the next 20 years has in store.

Chuck Coyl



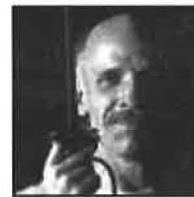
Fight Master

Drew Fracher

Hot, hot as hell. That's what the first NSCW was like. Best as I can remember, it was a dry Illinois summer and about the hottest time of the year. I was in school at Western Illinois University and my teacher and mentor, Joseph Martinez, had gotten himself the job of hosting the first annual National Stage Combat Workshop. I was spending the summer in town, doing summer stock as part of my program, and he got me out of the last show in order to assist him in prepping the workshop and then taking part as a student. I had already been working with him for several years, as his student at my undergrad and now here at Western. However, this was going to be a big deal, I'd get "certified" if I could survive the three weeks of insanity that were about to begin. Hot, hot as hell. All my romantic ideas about the SAFD and the NSCW were running down my neck in rivulets of sweat as I worked the bellows of a small forge set up in Joseph's garage. All the status of being a fight guy was dripping off of me as I stood in front of a forge and held pieces of iron being pounded into some semblance of blades for broadswords. Remember folks, these were the dark ages and places like Vulcan's Forge, Arms and Armor, and Rogue Steel didn't exist. There were a few places making swords, but by God, we weren't going to waste good money on that commercial stuff. No we were going to pound them out, during the hottest summer I can remember, one by one, and make them by hand. Joseph was definitely crazy and I had certainly caught what-

ever it was from him! I have vivid memories of the hours spent there, and then more hours in a non air conditioned gym with Maestro Boushey yelling at me that I looked like a sissy, and Maestro Fredricksen teaching smallsword technique that made me feel like I had contracted some nervous disorder and no longer had control of my limbs. My brain melted down daily and it was only the after hours wind downs with the likes of JR Beardsley and Chris Villa that kept me from running off into a corn field and never coming back. I survived and even passed with Recommendation and that was it. I had been a student of stage combat before this; now I was a convert, a zealot, a soldier in the service of the Society. Still am...must have been the heat.

Drew Fracher



Fight Master

J. Allen Suddeth

Teaching at My First NSCW... The year was 1986, and Boushey, Martinez and Fredricksen were all in New York at teachers' convention. Though I had been a member of the SAFD since 1978, and a Fight Master since 1980, I had never met Boushey or Martinez. So I hurried down to the Pennsylvania Hotel on 33rd and 7th Ave. to meet up with these legends and get to know them a little better. Over drinks at the hotel bar, the conversation slowly turned to the upcoming NSCW. I was naturally interested in this new idea (to me), and hoped to persuade them to count me in, however, as the conversation grew more intense, the three FM's closed ranks, and I could tell that there was no place for me to teach that year, and perhaps for many years to come. My chance came in the spring of 1988, when NSCW coordinator at the time, Leong, called to say that a teaching spot had opened up, as FM Fredricksen was unable to attend. Would I consider coming to Memphis,

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and teaching Broadsword? Of course I jumped at the chance, and began making copious notes, planning how I would spend three weeks teaching with these august individuals. One week before I was to leave, now fully prepared with a new broadsword, reams of research and syllabi, lesson plans and illustrations to share, (all in manila folders as this was the pre-computer age) I received another phone call. Yes, I was still expected to come, but due to a reshuffling, I was now expected to teach courtsword (yes that's what we called small sword in those days). Would that be a problem? No! What else could I say?? Now, I had been teaching since 1971, but had never, never taught one week of courtsword, much less three. Scrambling around, I found a dusty copy of Angelo, and my old fencing manuals. Did I own a courtsword to practice with?? No! Did I arrive in Memphis a little nervous? Yes!! Let it be said that I was welcomed with open arms by the staff, became amazed at the skill level of my peers, met Rat, Drew, Jane Ridley, Mark Olsen, and Brian Byrnes for the first time, boogied on Beale Street, and found my second family. Oh yes, I also taught a courtsword class within which no one was killed, and many students tested and passed. I also discovered I loved courtsword, a passion that I still carry, and which I hope I have instilled in countless students over the years.

J. Allen Suddeth



Fight Master

**Richard
Raether**

I was first introduced to the SAFD as an organization at the 1987 NSCW at Memphis State. I had studied with J. Allen Suddeth and had worked with David Boushey and met Erik Fredricksen, but that was it. Little did I realize what I was getting into. I assisted Joseph Martinez in rapier and dagger and found myself doing a

style of swordplay brand-new to me. During week two, martial arts expert, Dale Kirby, came in and did special workshops in the evenings. He needed an assistant and I found myself volunteered. This was also the first Teacher workshop, and in addition to everything else, I asked if I could take the test for certification. I was much younger then, and even thinking about it makes me tired. I have to say that was the most amazing, eye opening three weeks of my career. I was complimented, criticized, inspired, challenged, and generally made to realize how little I knew and what a giving generous organization the SAFD is.

Richard Raether



Fight Master

**Dale
Anthony
Girard**

Looking back over my years of involvement with the SAFD, I am constantly reminded of my initial impression of the organization - and more specifically its membership. I remember first seeking out training after a broadsword accident, which permanently scarred my face. I knew there was a safe way of doing this stuff, and the SAFD appeared to be proudly touting the banner of safety. Upon my arrival at the fourth annual NSCW, I was amazed to meet a grand spectrum of participants - male and female, old and young, actors, teachers, adventurers, students, martial artists, athletes, fire fighters, and so on. Further, the diversity of the faculty, what with David Leong's artistic imagery; Joseph Martinez's scholarly approach, David Boushey's practical, meat and potato combat; Erik Fredricksen's combination of Aikido and fencing; as well as Paddy Crean's awe inspiring swashbuckling techniques, opened my eyes to the endless spectrum of individuality within the art-form of stage combat. Meeting these individuals, and over the years their many colleagues and

friends, I was continually amazed to see the wide range of artistic opinion and approach to the craft. I was further delighted to see this great diversity of people come together out of love for the art and organization to truly foster a society that has become very much a part of my life and family. On this, the twenty-fifth anniversary of the SAFD, I not only remember the many different people who have contributed to what the Society has become, but also the great diversity of artists which continue to contribute to not only our art and organization, but also grow to become members of this family.

Dale Anthony Girard



Fight Master

**David
Woolley**

What ho from Chicago!
Memphis '87, the 1st Teacher Training Workshop, led by Joseph Martinez and every other FM in attendance at the NSCW. Hot, sweltering, JD had us learn every skills test taught at the NSCW since '77...in the first week (Drew had us draw up and notate our choreography for the Alamo with cannons, horses and fighters-to music-with specific actions in the music—in two days!) There we were, my partner Gordon and me, doing our 9th Broadsword fight of the week, FMs Beardsley, Boushey and Fracher on the sidelines making mock...(interchange edited for profanity...)
Beardsley: Look at F *****Woolley...
Fracher: He looks like a By G** Italian ...
Boushey: Hey G***** Guido! ...
Fracher: Guido!
Beardsley: Guido!
Boushey: G***** can't you fight standing up??
Fracher: Guido the Butcher...
Therein ensued a discussion of my postural habits, fighting abilities, teaching abilities, with "Guido" thrown in every other word...by after lunch, all the assistants and FMs were referring

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to me as Guido and by the end of the Workshop, the NSCW students (who merely saw our outer shells passing to and from the dorms) thought it was my name...it had stuck...I use it now proudly as my performing name Guido Crescendo, and I believe that in Girard's lexicon, a "Guido back" refers to the hunchbacked style of fighting picture in the Fabris woodcuts! Be bold!

David Woolley

PS- Tickets for Dirk and Guido: the Swordsmen! at the Noble Fool Theater in Chicago a Nov 6-17 run can be got at www.noblefool.com or linked at www.theswordsmen.com where you can check out the Swordsmen! and all of the Bold and Stupid Men



Fight Master

**Brian
Byrnes**

Fight Master Brian Byrnes was unavailable to contribute to this issue.

If you would like to learn more about the history of the SAFD, please visit

www.safd.org

and click on

"About the SAFD"

Your Opinion Matters: An Opinion Poll

The Governing Body is always striving to make the SAFD a stronger, better organization. Following is a great example of their efforts: an opinion poll, direct from our Governing Body to you! They would like your assistance, and always welcome your suggestions. If you have thoughts you'd like to share, please feel free to contact your member representative. You can reach them easily at www.safd.org, under "Directory" then click on "Governing Body, Advisory Board, & Honorary Members" and your representative's contact information will be readily available. We look forward to hearing from you!

Ladies and Gentlemen,

In recent years questions have arisen regarding membership representatives and how they are elected. The areas in question: who may serve as a representative for a particular membership level and who may vote for what representative.

As it stands now, any SAFD member in good standing, regardless of his or her membership level, may serve as a representative of any membership level, the only restriction being that the candidate must be nominated by a member of the level to be represented. For example, a Certified Teacher could be elected as Actor Combatant / Friend representative so long as they were nominated by an Actor Combatant / Friend. This allows for the largest possible pool of candidates for all positions. It has been suggested, however, that each membership classification might be better served if the representatives were required to be of the same classification as the group they represent.

Additionally, the current bylaws allow Fight Directors to vote for both Fight Director and Certified Teacher Reps; Fight Masters are allowed to vote for Fight Master and Fight Director Reps. Is this appropriate? Or, as had been suggested, should a member only be able to vote in one membership classification?

To make a change on either of these issues would require a vote by the general membership to change the bylaws, a time consuming and expensive procedure. Therefore, the Governing Body has voted to take this opportunity to ask the membership to informally express their opinion on the subject

before proposing a change to the bylaws.

Therefore, we ask you to address the following:

1. Do you believe that any SAFD member in good standing, regardless of their membership classification, should be able to represent any membership level?
2. Do you believe that representatives should be drawn from the membership classification that they will represent?
3. Should Fight Directors be able to vote for Certified Teacher representative? Should they be able to vote for Certified Teacher representative even if they have let their Certified Teacher status expire?
4. Should Fight Masters be able to vote for Fight Director representative? Should they be able to vote for Fight Director representative even if they have let their Fight Director status expire?
5. If an elected membership representative changes membership level during his/her term (AC becomes CT, CT becomes FD, FD becomes FM etc.) should he/she be able to remain that representative?

Please send your responses and any other commentary you may have to the SAFD Secretary. Mail responses can be sent to Society of American Fight Directors, Secretary, 1350 East Flamingo Road #25, Las Vegas, NV 89119. E-mail can be addressed to secretary@safd.org. We will collect your responses through the end of the year and publish the results early next year.

Many thanks.

Chuck Coyl, President SAFD.

The SAFD is Doing Good!

One of the qualities that distinguishes the SAFD as an organization is our history of charitable giving. We have supported several in need, primarily Broadway Cares- Equity Fights AIDS. We began our efforts for BC/EFA in 1998 and have raised over \$10,000 to date. Most of the donations are raised during workshops, both at the regional and national level. We are currently on track for an amazing year of contributions; over \$2,500 was raised at the Winter Wonderland and over \$1,800 at the NSCW. Traditionally, each workshop determines where contributions will go and runs their own fundraising effort. Frequently that effort surrounds a raffle- it is important to note that each of those raffle incentives are donated by our members. Our thanks to those of you who have so generously given of your time, talents, resources, and raffle prizes! If you are interested in supporting the charitable works of the SAFD you can do so at any time during the year- not just when attending a workshop. Simply make your check payable to the SAFD, enclose a note stating that you are making a charitable contribution- stating a specific charity if you would like, and mail it to:

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

Join Us in a FOOD FIGHT!

The economic downturn has created at its most basic level a drastic need for food. We believe that our responsibility as artists extends to serving the community's need for physical, as well as spiritual and artistic, sustenance. To that end, we are proud to announce the first annual Food Fight, to benefit the Local Community Food Banks!

Initiated by artists of the Georgia Shakespeare Festival and the Society of American Fight Directors, Food Fight is a food-and-funds collection drive, culminating on October 28th, 2002 with a weigh in of food and tally of money collected by various arts organizations in Atlanta and around the nation. The winner will receive the Food Fight Championship Belt, an outrageous pseudo-wrestling prize to be decorated by the winning organization and returned to the competition the following year. There will be a Super Heavyweight Belt awarded to the national winner.

In Atlanta, the October 28th festivities will include a Food Fight presentation of "They Fight: Shakespeare's Fighters Unleashed!", at the Conant Performing Arts Center, featuring the stage combat work of performers from many local organizations. Shakespeare's characters will be pitted against not only their traditional nemesis, but also random famous combatants from other works in the cannon. Imagine the fun of Macbeth vs. Tybalt, Richard III vs. Prince Hal, Joan of Arc vs. Hotspur, Kate the Shrew vs. Mercutio! Then throw in a random appearance of the Three Musketeers and Cyrano for a memorable free-for-all! All of the performers are donating their time and efforts to make this an evening to remember. Your local efforts might include such an event!

We are looking for volunteers to rally communities throughout the country, to make donations to your own local food bank! **If you would like to spear head this effort for your area as a representative of the SAFD contact Scot Mann for details in this coordinated effort.**

Food Fight is a terrific opportunity to give back to the community that gives so much to us. We CAN make an impact!

Scot Mann: scotmann@stagecombat.com 404-423-9504

A Blast from the Past

We often take for granted the number and variety of workshops available to us each year. We now have the NSCW in Vegas, the Celebration Barn in Maine, and regional workshops from New York to Pennsylvania to Illinois to Louisiana to California with more and more every year. But this was not always the case- not nearly. Here now is an excerpt from "The Fight Master" detailing the very first National Stage Combat Workshop held back in 1980 at Western Illinois University. The final day of that workshop 21 participants passed their skills proficiency tests including our own current Fight Masters Chuck Coyl and Drew Fracher.

OUR FIRST NATIONAL FIGHT WORKSHOP

Well, it was hot and humid! By and large a miserable environment to spend four weeks in, but the workshop itself was a super success. There were twenty-nine participants from all over the United States including Hawaii and Canada.

The students got the best we had to offer. They not only acquired the varied skills in broadsword, quarterstaff, rapier and dagger, court sword and unarmed combat but also work with explosives and black powder.

We wanted to give the participants a good working knowledge in not only swords but such things as quarterstaves, akido, tai chi (sword form) and rifles such as flintlocks and matchlocks. All of the participants were able to load and fire a matchlock weapon. This was an invaluable experience. As far as the black powder was concerned, we had two specialists come in and do the demonstration. They even fired a percussion pistol of Civil War vintage. A very impressive display!

With the various other weapons, Joe Martinez taught unarmed combat and quarterstaff, Erik Fredricksen taught courtsword and akido and I taught rapier and dagger, broadsword, and tai chi (sword form). The classes were quite intense and the average working day was 6-1/2 hours. The weapons dealt with were introduced on a very elemental level at the outset and proceeded to a more complex level by the end of the workshop. Also, various historical anecdotes were introduced to give the participants a better working knowledge of the weapons they were handling.

We were very pleased to have four women in the group. They were given the same demands as the others, and the came through marvelously. The ages ranged from 19 to 53. The average age was approximately 24. Over all, they were a very physical group with the usual exceptions. We were able to take them at a pace exceeding our normal classes. This was to be expected because these individuals were there to learn the craft and that's exactly what they got.

I must say that I was quite impressed with the workshop and I wished how nice it would have been if I could have had a workshop like this one when I was training in Great Britain. It's not that I didn't get the training but it took me 2-1/2 years! I am not implying that these students are all fight choreographers, but they certainly do have a good working knowledge of the various weapons in the theatre. What many of them need now if they wish to choreograph is experience. It would be a mistake to assume they are ready to start taking the responsibility of fight sequences on a large scale after one month, but what a head start these participants got!

The Privileges of Membership...

Are yours for the taking! All you have to do is pay your dues by January 1, 2003 to maintain your membership. Timely payment will insure that you have uninterrupted use of the members only section of the website, you will continue to receive your copies of The Cutting Edge and the Fight Master, you will to be eligible for member discounts at workshops, and your fancy-schmancy membership card - clearly stating your member status - will arrive at your door! All you have to do is send your check, payable to the SAFD for \$35.00 (\$40.00 if you live outside of the US), to: 1350 East Flamingo Road, #25, Las Vegas, NV 89119. Or, if you would prefer to pay by credit card, simply visit our website at www.safd.org, click on "Membership" and follow the instructions. Thanks for helping to make this organization a great one!

The Cutting Edge

is a publication of the SAFD
and is brought to you by the letters
F and Q
and the number **3**

Please send all submissions to:
Symonie Steger
rubywren@hotmail.com
and
John Tovar
Jtovar1972@aol.com

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