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The Cutting Edge

The Society of American Fight Directors

2-2003

The Cutting Edge, January/February 2003, Vol. 13 Issue 1

The Society of American Fight Directors

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The Cutting Edge

DEDICATED TO IMPROVING THE QUALITY & SAFETY OF STAGE COMBAT



Dream Land: An In-Depth look at the Celebration Barn Workshop

by Symmonie Steger

Imagine yourself nestled in a forest glen, surrounded by tall white birch trees, the ground covered in lush moss, forget-me-nots and vibrant magenta lady slippers as the clear morning sun begins to reflect itself in the nearby pond. No need to pinch yourself, this is not your visit to Galadriel's Lothlorien, but a place that holds magic that would rival it. This is the setting for one of the most unique workshop experiences that the Society of American Fight Directors can bring to you. This is the Celebration Barn; deep in the heart of the White Mountains of Maine awaits an opportunity for you to meet yourself as you never have before, to see what you are made of, to have the strength to voice your dreams and to live them.

Frequently, people want to know what is it about the Barn that sets it apart from other workshops. To discover its secrets, the class of 2002 was asked to share their thoughts on the experience, here now, we share them with you.

"I don't think there is just one thing about the Barn that makes it the Barn. It is a collective of things ranging from the people you are with to the fire pit we sat at at night. It was waking up at 7:30 and using the day to it's fullest. It was just what I needed coming out of college and preparing myself for the real world of professional theatre," said Justine C. Turner.

Initially, most of the participants made the decision to attend the Barn for similar reasons: the remarkable endorsements of their friends, teachers, and peers. "I'd never seen anyone get as excited about a workshop as the

folks I spoke with about the Barn. After four people told me it was an amazing, life-changing experience, how could I not apply?" asked actor Drew Scott.

Leland Burbank of the Fight Director ensemble distilled it as an opportunity "to be a part of the Producer, Director, Choreographer, and Actor relationship that you could usually only learn by experience in the field. It prepares you for a level of unforeseen pressure in the industry." This is achieved through an intense daily schedule consisting of morning warm-ups, followed by three hours of scene work or exercises with instructors, lunch, more work in the afternoon, dinner, lecture and review of tapes of the day, then time together to relax by the bonfire. Each day brings new scripts for the actors to learn new scenes for the fight directors to choreograph and work, and the director creating with everyone.

The facilities include two large rehearsal studios, a 125-seat theater, housing, and a large kitchen. This living arrangement helps to bring everyone together to create an environment where you can take the most daring risks. "My greatest challenge was overcoming my emotional self-preservation instinct and allowing the emotions of the characters to flow from me," says Andey Merrill. "There's an immense feeling of vulnerability that comes with it, but I eventually felt safe enough to explore that at the Barn." Jacob Snodgrass agreed wholeheartedly, "it was great! Whenever people's brains would fall out the support would come from the Fight Director or the scene partners."

The fast pace is part of what helps everyone learn to make dramatic choices and to take bold chances. The comment that every participant echoed was that after leaving the Barn the rest of the world almost seemed to move in slow motion. "The barn distills your creative process, teaching you to make fully committed choices and rapid decisions about character and scene. I think the Barn is about pushing your limits to discover just how much you can accomplish in a short period of time when you are completely committed to the process," says Scott. "You don't have time to wrestle with your ego. You just have to learn to go with your impulses and trust yourself and your partners. It will absolutely transform your understanding of how to breathe life and story into a fight, both as an actor and as a fight director."

This workshop focuses on building the scene, not on learning the nuances of a new weapons style- for that we would recommend the National Stage Combat Workshop in Las Vegas. If however, you want to focus on fight direction and performance of staged violence this is the perfect place to do it. It will open many doors that you may not have been aware of prior to attending, both on a professional and personal level. Ran Arthur Braun of the Netherlands, the first to attend in the Directing Program found that it "made it possible for me to deal and get hired for bigger productions. My future dreams are of big productions! To bring Opera to its glory days! Opera with lots of people on stage with fights. I keep on studying fight directing and opened my own team - which is the first and only European fight

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team that works mainly in opera productions!" For Merrill it was that "I don't stress over things as easily as I did before I went, because I learned beyond a doubt while I was there that it doesn't do anything but make the lines/choreography/blocking slide right out of your head. That holds true for most everything in life, really."

The bonds that you form will remain with you for the rest of your life. "It's such an amazing experience to be totally out of contact with the rest of the world for 2 weeks and be able to just focus all of your energy and conscious thought on the craft, working with people who are passionate about it," said Merrill. Actor Andrew Smereck summed it up, "I would say with great affection that it was like living inside of an episode of the Muppet Show. The Barn, divided by half into a theater, rehearsal and storage spaces on one side, and close living and eating quarters on the other, encouraged extreme familiarity." Ax Norman fondly remem-

bered "the last night there, I didn't even sleep. Allen Suddeth cooked us breakfast over the open fire at sunrise. That may be my most memorable moment."

This is just a glimpse into the remarkable experience of the Barn, one that should really be lived and not simply described to you. So, come to the Barn this summer, and as Ran puts it "live for a short while in the Dream Land!"

CELEBRATION BARN WORKSHOPS 2003

June 15 through June 28
inclusive.

Last year saw the birth of a new program to train directors in the art of working scenes of violence with the help of the fight director, and the actors. This gives the director the opportunity to work with the company and to change projects daily. The addition of the director completes the usual circle to create theater, and it was such a

success in its first year that it is being offered again.

Fight Directors: \$1,500.00

Directors: \$1,500.00

Actors Ensemble \$1,100.00

Tuition includes housing, lunch, and dinner- always with a vegetarian option.

There is a 10% discount if we receive your application early, before April 1, 2003, or if you are an SAFD member (only one discount applies).

For further information, please visit our website at www.safd.org/fdw.asp.

The Opportunity of a Lifetime!

Three fun-filled weeks of stage combat, pushing yourself to your limits, challenging yourself to bold and daring choices, making friends that will become family- what could possibly be better? Doing it for free, of course! Announcing the third annual **Douglas Fairbanks, Jr. Memorial Scholarship**. You, too, can spend three fantastic weeks in Las Vegas- Sin City Baby- and have your full tuition and housing paid. This year the scholarship is available for either the Actor Combatant Workshop or the Intermediate Actor Combatant Workshop. To be eligible for the scholarship you must be a dues paying Friend, Actor/Combatant or Advanced Actor/Combatant for a minimum of one year. Then, you must demonstrate an aptitude toward, and a strong desire to learn the skills and performance styles of the stage combative arts. You will demonstrate a need (not necessarily financial) for this scholarship and be pursuant of, or have received, an undergraduate degree in performance studies (or other such equivalent training).

You must be nominated by a member of the SAFD Governing Body, Fight Master, Fight Director or Certified Teacher. Nomination materials should include the your resume (curriculum vitae if applicable), copies of any and all SAFD certificates, proof of membership, a letter of recommendation from you petitioner and from one other party (teacher, director, etc.). You must send all of these materials to the Secretary of the SAFD, Angela Bonacasa, 6321 N. Lakewood, Chicago, IL 60660 no later than April 1, 2003. She will then notify the recipient of the Governing Body's decision no later than May first. If no candidate is deemed worthy of the scholarship, the Governing Body does have the right to withhold the scholarship for the year. So, what's stopping you? Send in those applications today and dream of Vegas tonight! For further details on the workshops, please visit the website at www.safd.org.

To keep getting all of the latest, hip, happening publications like this one, you must pay your 2003 dues. Please send your \$35 check, payable to SAFD to: 1350 East Flamingo Road, #25, Las Vegas, NV 89119. To pay by credit card, visit www.safd.org!

A User's Guide to the SAFD Website

by Al Foote and Angela Bonacasa

This article has been written to answer some of the most frequently asked questions we receive regarding the SAFD website. We're sure that there are many more. If you have a question, please ASK; we can't fix problems unless we know that they exist. In addition, please make sure that you always update your contact information as soon as it changes. On many occasions, people move and request passwords based on their new information when all the SAFD has is their old contact info.

Q: How do I get my password?

A: Your password is not automatically sent to you when your membership is processed. You must request it using the SAFD website. On the home page, click *Members Only*, and you will be brought to the login page. By clicking where prompted ("click here to receive your the information via e-mail"), you will be taken to a second page and asked to enter your email address as it exists in the SAFD database; your information will be emailed to that address. (Note: previously, first and last name, zip code, and email address were all required to receive your password. The process has recently been simplified to make it easier.) You will either be asked to confirm your address before it is emailed, or told that your information is not in the database.

Q: I know I am a member in good standing. Why does it say that I am not in the database?

A: There are several reasons why the system may not recognize your request.

1) The system is capitalization sensi-

tive. Did you enter the information exactly as you gave it to the SAFD?

2) Did you list an email address when you joined the SAFD? If you did not, you will need to email it to membership@safd.org so that it can be added to the database. A password cannot be sent if you do not have an email account.

3) There may have been a data entry mistake when your information was added to the database. Send your information to membership@safd.org so that we can check our records for errors.

Q: Can I change my password?

A: Yes. Once you gain access to the *Members Only* page, click on "update my info." You can then change your password, your user name, your other contact information (name, address, etc.)

Q: I've lost or misplaced my password. Do I need to contact the secretary or webmaster to have it resent to me?

A: No. Simply go back to the *Members Only* page and request it the same way you did it the first time. There is no limit to the number of times that you can request your password on-line.

Q: Ok. I've been able to access the *Members Only* page, but I can't access the Bulletin Boards. It says "guest" whenever I try, and I can't access any of the boards. Why?

A: There are a couple of possible problems:

1) Have you established a password for the bulletin board? Although you can choose the same password for both the *Members Only* page and the bulletin board, it is not automatic.

2) There are actually **two** places where

you need to enter your password. At the top of the bulletin board, there is a "log in" link. Click on it and enter your bulletin board info. Once you log in at the top, when you click on a particular page (*Open Forum, Certified Teacher, etc.*), you will be prompted to enter your login and password **AGAIN**. **You must enter your information in both places.** The first time gets you into the bulletin board area itself, and the second time gets you into a particular board. Once you login to the bulletin board itself, folders should show up next to each individual board to indicate which have had new postings since your last login.

Q: Ok. I've logged onto the bulletin board and can access certain pages, but there are others that I can't access. Why?

A: While the *Open Forum, National Stage Combat Workshops, and Celebration Barn* forums are open to all members in good standing, most of the others are limited to membership level or committee. For example, Actor Combatants, Advanced Actor Combatants, and Friends can access their own bulletin board but cannot access the *Certified Teacher, Fight Director, or Fight Master* boards. The *Regional Representative* and *Website Committee* boards are only available to the members of those committees and select others.

Remember, if you have any other questions about your membership and the website, contact Angela Bonacasa at secretary@safd.org or if you have questions about using the website, please contact Al Foote at webmaster@safd.org.

In Loving Memory...

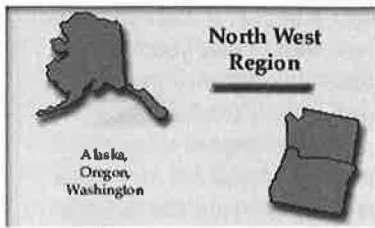
Kim Massey, the remarkable wife of certified teacher/sword cutler **Neil Massey** passed away on January 1, 2003. A memorial service was held on Saturday the fourth, with so many people in attendance that extra chairs were brought in and there were still people standing. A glimpse into how special Kim was and how much both the Masseys mean to so many. Many of you have asked how to memorialize her, the family has asked that donations be made to either the Kidney Cancer Association or the Rainbow Hospice.

Please visit their websites for further information on donating:

www.kidneycancerassociation.org

www.rainbowhospice.org

More Regional Reports from across the Country (and "The Pond")



by
Chris DuVal

J. Allen Suddeth (FM) is going to be in Seattle choreographing a Romeo and Juliet in January.

Nick Sandys (FD) is coming from Chicago to repeat his choreography for the Opera "A View from the Bridge".

John Armour (A/C) has been very busy in Portland fight directing, assistant fight directing, teaching, and running his 3rd annual Weekend Stage Combat Workshop at Portland Opera (Memorial Day Weekend, 2003). Among his many activities this year: interning at Winter Wonderland in Chicago, fight captain for "A View From The Bridge" for Nick Sandys, fight directing True West at Portland Centre Stage; Zoo Story at Profile Theatre Project; Il Trovatore at Portland Opera; Peter Pan at Northwest Children's Theatre; teaching an introductory course for Portland State University Dept. of Theatre; teaching basics to the performers for Portland Opera's touring educational program; Night of the Iguana at Artists Repertory Theatre and a few other nip and tuck pieces on other shows.

Michael Mahaffey (CT) writes, "On Sunday morning, December 22nd, a date which will live in famy (vs infamy) Lacy Ann Altwine, formerly of Kearney, Nebraska, consented to marry me. There was even a ring involved. Damn." Congratulations!

Deb Fialkow (A/C) writes, "I'll be seeing Tony Wolf in Australia... at the Stamping Ground. I'm working on dates in Seattle, at least three days, for

his approach to film and stage fighting, and of course, pro-wrestling. He's working on setting dates across the country, including Chicago, LA, and Virginia."

Chris DuVal (A/C) is returning to the Oregon Shakespeare Festival for his fifth season to play Roland Maule in "Present Laughter" and Lysander in "A Midsummer Night's Dream". He has taught stage combat workshops for Southern Oregon University and for OSF's numerous educational programs.



by
Richard Lane

Dexter Fidler (FD/CT) and **Rose Hauer** (Best Female Combatant NSCW '88) had their second daughter, Audrey, on August 31st. Dexter's recently been appointed Artistic Director at Peninsula Youth Theatre, where he'll be directing "Into The Woods" in March. He'll also teach stage combat for the Marin Theatre Conservatory in January. In 2002 **Danielle Ozymandias** choreographed the World Premier of "The Ghost of Molly Malone" at Venue 9 in San Francisco. She also choreographed two "Winter's Tales" cat fights and one "Macbeth" at California Shakespeare Festival's Summer Conservatory Program with children ranging from 9 to 18 years of age.

After jumping through 78 legal hoops, **Tripp Robbins** was finally able to start a "Stage Combat Club" at the Menlo School in Atherton, CA. (View a video that Tripp did with **John Ficarra** to kick off the Club at http://www.tripp-probbins.com/Demo_duel.html.) Tripp

will be teaching a workshop on maintaining safety in stage violence for high school and middle school directors/educators in March at the California Association of Independent Schools convention. In addition, he assisted Fight Director **Richard Lane** in an intro workshop at San Jose State University. **John Ficarra** spent the summer as Marin Shakespeare Festival's Fight Director/Stage Combat Instructor, while performing the role of Richmond in "Richard III".

Last October, **Gregory Hoffman**, his company Dueling Arts International along with **Tony Piscully**, taught a week long workshop in Tokyo Japan, and will be returning there for another workshop summer 2003. This summer DAI will once again be co-hosting the 4th Annual Swords -N-Surf Workshop in Hawaii with SAFD members **Tony Pisculli** and certified teacher **Aaron Anderson**. DAI will also be co-hosting with Lake Tahoe Community College the 1st annual theatrical training workshop, providing two workshops. The first offering instruction in T'ai Chi, Suzuki Training and Stage Combat, and second being the 7th annual performance workshop for actors and directors. Los Angeles based certified teacher **Michelle Ladd**, and **Karl Ramsey** will assist with the latter workshop. Additionally, DAI, in conjunction with Dueling Arts Entertainment will be producing a family action Stunt Show in Mainland China, directed by **Edward Sharon**. Cast includes actor-combatants **Glenese Hand** and **Orion Couling**. DAE will also produce a similar show in Taiwan during the spring and fall, currently being cast. **Gregory Hoffman** continues to teach at American Conservatory Theatre while directing fights for numerous productions around the Bay Area. This spring he will be directing "Romeo and Juliet" for the ACT MFA professional acting program. DAI's educational video is nearly complete, please visit their new website at www.duelingarts.com for any additional

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information.

Ian Bedford just finished another "Henry V" with **Jack Young** in August. **Stephanie Rosenberg** attended the BASSC Lion workshop this fall. Actor/Combatant **Matt Walley** works as a professional stunt-person doing western shows in Tucson - high falls, roof rolls, mini-tramps, gun-fights, and lots of fistfights! Also, he'll also be playing Charles the wrestler in an upcoming production of "As You Like It". His newest gig is teaching drama as a long-term sub at Palo Verde High School.

Kit Wilder recently choreographed the West Coast premiere of "Thief River" for New Conservatory Theatre Center (San Francisco). He also choreographed "Of Mice and Men", "The Beauty Queen of Leenane", "Skull in Connemara", "Fuddy Meers", and "Incorruptible", which he also directed, for the San Jose Stage Company. For Broadway by the Bay, Kit choreographed and performed "Oliver!", as Bill Sykes and "Camelot," playing Arthur (receiving a Bay Area Theatre Critics Circle Award nomination for this role). Upcoming is the principal role and fight arranger for independent film "Summer Night City" (filming later this year in Florida). Most importantly, Kit and Lisa are expecting first child in March.

Jay Wurts reports that *Swashbuckling: The Art of Stage Combat and Theatrical Swordplay* (co-authored with Fight Director **Richard Lane**) is about to be re-printed. This new edition will be updated with lots of new fight directors, certified teachers, stage combat organizations, and product suppliers that everyone will want to have. (I hope you all can forgive the shameless plug...)

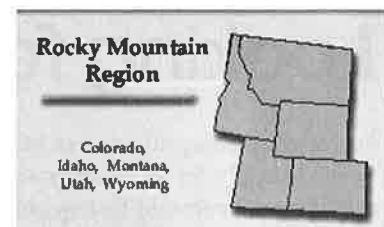
Bob Goodwin is teaching a "Combat For The Camera" class at Loyola Marymount University. He is fight directing "Romeo & Juliet" for Moorpark College (opens April 3), "The Fantastiks" for a new theatre company, and a new play titled "Shakespeare Kung-Fu" for the Gascon Theatre. Bob stunt coordinated an independent film, "Uh-Oh!" and is currently

stunt coordinating "Untitled Thriller" for Sneak Preview Entertainment. For other film work check www.imdb.com under Robert G. Goodwin. Bob played an evil musketeer in a short film, "Trash Day". **Payson Burt** recommended him for the part and had a fun role in it himself. Bob was invited to the tradeshow *Dragonfest*. Bob Goodwin's company, Action Actors Academy.com presented nine fights in twelve minutes. They were invited to perform for The Egyptian Theatre's 80th Anniversary celebration last fall. Payson Burt helped and **Julia Rupkalvis** assisted as well. Payson and Julia also continue to head up the Los Angeles Fight Academy (LAFA) in the San Fernando Valley - Visit their website at: www.4lafa.org. Look for Payson as Oba Chandler on TLC's "Scene of the Crime" episode "The Tin Man" airing in February and as a swordfighter in "Second Hand Lions," a feature film coming out in November. Fight Director **Richard Lane** recently choreographed "Dracula" (with a female Drac), "Ragtime," "Pacific Overtures" and is currently choreographing "Macbeth" for Ukiah Players, "Seven Guitars" for The Lorraine Hansberry Theatre, "Book of Days" for TheatreWorks (where he is resident Fight Director) and "Zorro" for Smuin Ballet. This last is a world premiere, check www.zorro.com for more information. Richard also contributed the original concept for "Zoomorphia", a Make*A*Circus summer 2002 show that toured California.

Marc Antonio Pritchett is the Resident Fight Coordinator for Opera Pacific and the Long Beach Shakespeare Company. His double-murder rape scene in OP's "Dead Man Walking" received praise in every single review! This spring, he will coordinate an ambitious production of "Il Travotore". He has coordinated several shows for the Long Beach Shakes, most recently "Othello." This summer, he will coordinate "King Lear" and "Much Ado About Nothing." He also coordinated a production of "Beauty and the Beast" with Fight Director **Ed Douglas** for the Nine O'clock Players. In 2002,

Marc Antonio worked on "Blond," in the climax of the film there is a spoof on the Highlander and Matrix movies. He choreographed both the broadsword duel and the Vinyl-clad martial arts battle that followed. Early this year, he will coordinate the independent horror film "Lethal Prey," and begin pre-production on "Without Warning," a new action-drama for which he writes, produces, and stars.

The Winter Stage Combat Workshop was held at UNLV in association with Dueling Arts International, Inc. December 29, 2002 to January 4, 2003. This was truly international with students from Japan and Rome among the twenty-one participants at the workshop. This was the seventh year that **Gregory Hoffman**, with his team of certified teachers, **Edward (Ted) Sharon** and **D. C. Wright**, has come to Las Vegas to teach the workshop. Students have the opportunity to work with sword and buckler, sword and shield, sword and cape and case of rapiers. **Tiffany Burris** assisted at the workshop where one of the highlights was filming a fight at the Graceland Wedding Chapel, complete with Elvis impersonator (**Artie Bergeron**), and **Ted** as the minister. At the same time, the Duel in the Desert, a regional fencing tournament took place at the Flamingo Hilton Hotel. Viva, Las Vegas.!



by
Payson Burt

There are 23 members in the region, and Geoff Kent is a Certified Teacher in Colorado.

Andrea Dammerma, of Denver, Colorado assists Geoff Kent in classes. He just did the fight direction for

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"Cabaret."

As Chairman of the Regional Representative Committee, I spearheaded the committee and regional restructuring last year which resulted in a stronger, more consistent committee. With a small membership (23), it was no surprise to me that the initial call for members to apply to be a RR was unheeded. Now, a year later, I am ready to hand the reins off to a qualified member. This region needs a Regional Representative that lives and works in the area and can become actively involved -- if you are interested, download an application form from the web site and send it in! In the downloaded document, you will find some of the perks and expectations of a RR. One that is not on the document (it was just voted in) is that all RRs will have their SAFD dues waived for the years they serve. In the mean time, continue to contact me with questions and information about what you are doing!

Areas Outside the U.S.



by
Richard Ryan

Well, it has been a fairly active year for the growing band of SAFD members on this side of the pond, at least in the UK, where we have had visits from Fight Masters **Drew Fracher**, **Brian Byrnes** and **J. Allen Suddeth** who were over to adjudicate SPTs.

Allen, along with Fight Master Emeritus **Joseph Martinez** also served as judges at the 2002 RADA Prize Fights, now renamed the Henry Marshall Memorial Prize Fights. **Allen** awarded the Patrick Crean Prize and **Joseph** (a RADA alumnus) the newly introduced Martinez Prize, sponsored by the SAFD, for unarmed.

CT Bret Yount directed the fights on the world premiere of 'Double Top' for Hull Truck Theatre Co. He also staged the fights for productions of 'Mojo', 'Roberto Zucco', 'The Crucible' and directed a production of 'West Side Story'. He made it over to the States to teach at the Sling and the PBR workshops (where he had a nice little reunion with several of his TTW 2001 mates). He also was recently elected as the new President of the British Academy of Stage & Screen Combat taking office on January 1st 2003.

A/Cs **Philip d'Orléans** and **Jonathan Leverett** made the trip to Maine to take part in the Fight Directors Workshop along with A/C **Oonagh Phelan** who took part in the Actors Ensemble Workshop. **d'Orléans** also gained the

qualifications for the British Equity Fight Directors Register, completed his training and assessment and made a successful application to join.

Another making the trip to South Paris, Maine taking time out from a hectic year (41 shows) to be on staff at the workshop was Fight Director **Richard Ryan**. January found Ryan onstage playing McDermott and staging the fights for Peter Hall's West End production of 'The Royal Family', swashbuckling opposite Toby Stephens (the swashbuckling villain in the new Bond movie 'Die Another Day'). Also in the West End Ryan staged the fights for the new Ayckbourn Trilogy 'Damsels in Distress'. In addition to all this November found him on stage again in R&J, giving his Tybalt after 6 hours notice, when the actor cast in the role had to drop out of the production!! December found him taking it easy.

The strongest organization
is an informed one.
Let your Regional
Representative know
what you are doing!

Looking for a Few Good Interns

If you are interested in being all you can be- why not apply to be an Intern for the National Stage Combat Workshop in Las Vegas this year? To apply for an Intern position you must be an SAFD member in good standing (i.e. dues paid in full) and hold Advanced Actor/Combatant Status. You will need to submit proof of paid up dues, proof of valid Advanced Actor/Combatant Status, a letter of intent, your picture and acting resume, your stage combat resume, and a letter of recommendation from any Fight Master, Fight Director, and/or Certified Teacher. Priority for the six 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, choices will be based upon highest degree of skill proficiency. Please take note, ALL staff members will be required to report to UNLV to help with the workshop set-up on the **FOURTH OF JULY** and then stay and assist in the workshop strike until late Saturday evening July 26th or may leave on the afternoon of Sunday July 27th. Please send your application materials to:

Michael G. Chin
SAFD/NSCW Coordinator
260 W. 22nd St. #3
New York, N.Y. 10011-2731

DEADLINE FOR APPLICATIONS: MARCH 31, 2003

Upcoming Workshops

THE EMPIRE

March 2 & 3, 2003

London, U.K.

A two-day intensive workshop designed to give participants the opportunity to explore the stage combat 'road less traveled'.

The cost of the workshop is 100 GBP.

10% discount for BASSC members.

15% "early bird" discount if booked by February 15, 2003

For more information visit <http://www.bassc.org/wshopFrameset.htm>

Or e-mail info@bassc.org

12th Annual Stage Combat Workshop at Louisiana Tech University

April 18th & 19th, 2003

Lambright Intramural Center

Exit 84 South off I-20 in North Central Louisiana

Master Teachers from the:

Society of American Fight Directors

British Society of Stage and Screen Combat

Congress of American Knife Fighters

and other special guests

Registration for the two day workshop: \$100.00 before March 28th

Late registration: \$125.00

To register send a \$25.00 nonrefundable deposit made payable to:

Tech Theatre Players

Include with the deposit:

name, address, phone number, and email.

Mail to:

School of Performing Arts

Attn: Tech Theatre Players/Stage Combat Workshop

P.O. Box 8608 T.S.

Ruston, LA 71272

Classes from last years workshop: Double Stick, Music and Fights, Shaolin Staff, Advanced Throws, Broadsword Fundamentals, Rapier and Dagger advanced work, SAFD Knife Fight, Rapier and Buckler, Katana Advanced blade work, Advanced Smallsword, Laban Analysis applied to Kung Fu Forms, Whips for Dummies, Gun Workshop, Basic classes in rapier and dagger - broadsword - quarterstaff -unarmed techniques, Swashbuckling Hollywood Style, Tomahawk and Knife. Two days, Five classes a day, ninety minute classes

For more information visit: <http://performingarts.latech.edu/theatre/scweb/scw.html>

Coming Soon...A Forum for You!

We often hear rumors of people wanting more, looking for answers, needing support throughout the organization. To that end, we are going to begin a new feature in the Cutting Edge. It will be an open forum to allow you to ask the questions you feel will help us to make the work Society better for you, its members. We do not promise to have all of the answers, but we will do our best to give you a chance to be heard. If you have questions you would like answered, please submit them to cuttingedge@safd.org, all questions will be printed anonymously. Questions for the March/April issue must be received by March 1st. To quote the AC/AAC/Friend rep, Al Foote, "I think the key to the SAFD is right there in our name: Society. In order for a society to thrive, all of its members need to take an active part." So, here's your chance, let us know what is on your mind!

The Cutting Edge

is a publication of the SAFD
and a movie with D.B. Sweeney
and Moira Kelly!

Please send all submissions to:
Symmonie Steger
rubywren@hotmail.com
and
John Tovar
jtovar1972@aol.com

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