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The Cutting Edge

The Society of American Fight Directors

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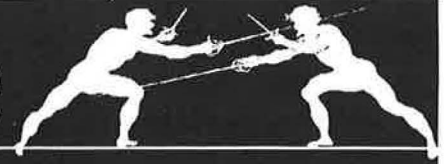
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The Society of American Fight Directors

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New Compulsory Techniques for SAFD

Actor/Combatant Skills Proficiency Fight Test

The new compulsory techniques listed below take effect as of August 1, 1995.



CHANGES OF ADDRESS

must be sent to:

Mark Olsen
Secretary SAFD
School of Theatre
University of Houston
Houston, TX 77204-5071
(713) 743-2915 (W)
(713) 265-0945 (H)

ATTENTION! ALL CERTIFIED TEACHERS AND FIGHT MASTERS

Please send your head shot
and a brief bio to David
Doersch for inclusion on
the World Wide Web Page.

David "Pops" Doersch
Route 5 Box 169
Oxford MS 38655
ddoersch@sunset.backbone.ole
miss.edu

STAGE COMBAT INTERNATIONAL NEWSLETTER

If you are interested in
receiving all the stage
combat news including
Canada, Great Britain,
Northern Europe, and New
Zealand, please send your
name and address to David
Doersch (address above)
and \$5.00 (\$8.00)
international.

SAFD HOTLINE

Ricki G. Ravitts
(800) 659-6579
9 AM—5 PM EST



Rapier and Dagger (all per fight)

- 1) Point Work: deception of parry, coupè, doublè, disengage
- 2) Three Pris de Fer: croissè, bind, envelopment
- 3) Foot Work: advance, retreat, pass forward, pass back, lunge
- 4) One Beat attack
- 5) One Corps-a-corps
- 6) One circular sequence
- 7) One moulinet
- 8) One punto reverso
- 9) One horizontal cut across head (duck)
- 10) One horizontal cut across stomach (avoidance)
- 11) One diagonal cut (avoidance)
- 12) One cross parry w/Rapier & Dagger
- 13) Two attacks with Dagger (cut and thrust)
- 14) Two parries with Dagger (one across the body)
- 15) One disarm
- 16) One feint
- 17) One wound

Small Sword (all per fight)

- 1) Point Work: deception of parry, coupè, doublè, disengage
- 2) Three Pris de Fer: croissè, bind, envelopment
- 3) One hand parry
- 4) One change beat
- 5) One beat attack
- 6) One corps-a-corps
- 7) One circular sequence
- 8) One yielding parry
- 9) One Ballestra
- 10) One glissade
- 11) One cut with avoidance
- 12) One volte
- 13) One disarm

Unarmed (all per fight unless noted)

- 1) Two punches (one contact, one non contact)
- 2) One stomach punch
- 3) One elbow attack

4) One slap

- 5) One blocked punch
- 6) Three different knapps
- 7) Two kicks
- 8) One knee attack
- 9) One fall or roll (per combatant)
- 10) One throw or flip
- 11) One strangle
- 12) One hair pull

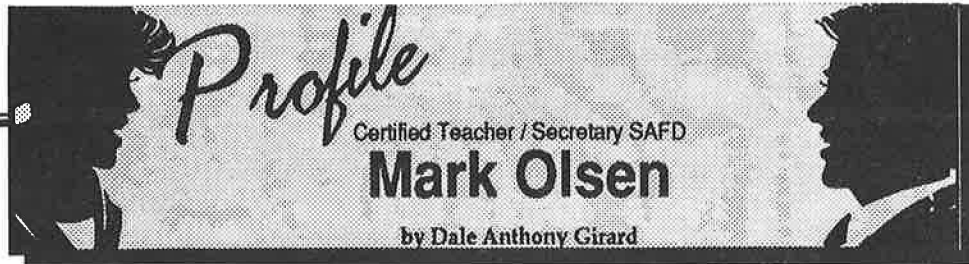
Broadsword (all per fight)

- 1) Attacks in all lines
- 2) Two thrust (different lines)
- 3) One corps-a-corps
- 4) One horizontal cut across head (duck)
- 5) One horizontal cut across stomach (avoidance)
- 6) One diagonal cut (avoidance)
- 7) One bind
- 8) One moulinet
- 9) One pommel or attempted pommel attack
- 10) One running attack
- 11) One beat parry

Quarterstaff (all per fight unless noted)

- 1) Short form attacks and parries to at least three different targets (per combatant)
- 2) Long form attacks and parries to at least three different targets (per combatant)
- 3) One horizontal cut across head (duck)
- 4) One horizontal foot cut (avoidance)
- 5) One thrusting attack (either fore or butt end)
- 6) One feint
- 7) One contact strike
- 8) One non-contact strike to head or face
- 9) One disarm
- 10) One bind w/either fore or butt end
- 11) One 360 degree moulinet

(Continued on page 3)



Profile

 Certified Teacher / Secretary SAFD

Mark Olsen

 by Dale Anthony Girard

OVER THE YEARS I have had the opportunity to work with a large number of stage combatants and some of the best I worked with shared the name of Mark Olsen as teacher. They had nothing but kind words about the man and his ability to reach out and touch them. Not only in the practice of stage combat but as individuals and artists.

Mark began his path towards teaching while he was in Junior High. He practiced mime and movement techniques and became a member of a professional mime company while attending High School in Houston Texas. After graduation Mark moved on to studying theatre at Texas' Trinity University. Between class and production work he continued to practice his mime skills. His efforts paid off creating a one man show that helped pay for college. After earning his BA in theatre, Mark took his show on the road, eventually ending up in Los Angeles. Performing street mime

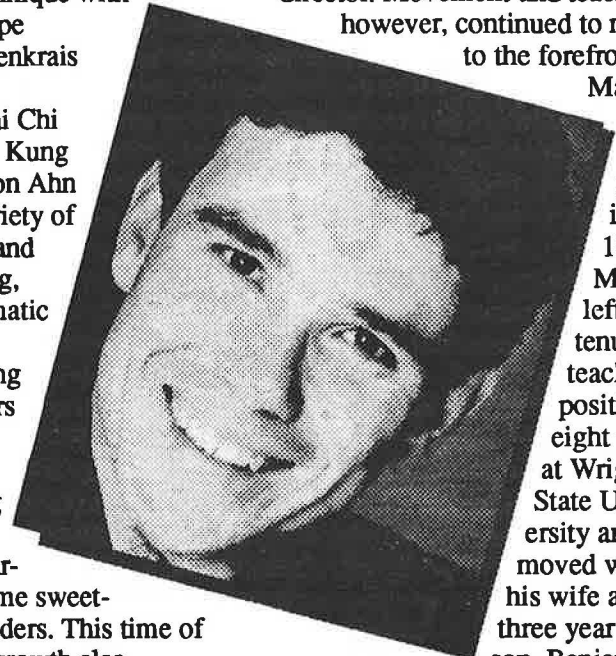
"I realized that what I am is a teacher. What I love to do is teach!"

(before it was a dirty word) he was discovered by *Mummenschanz* where he went from street theatre to Broadway. He then toured nationally and internationally for two years before landing again in New York.

Upon his return to New York, Mark considered graduate school, but decided instead on the specialized training available within the city. He found himself immersed in an ocean of techniques and practices. Mark

studied mime and movement with Moni Yakim and Samuel Avital, Alexander Technique with Anne and Troupe Mathews, Feldenkrais with Moshe Feldenkrais, Tai Chi Chuan and Chi Kung with Master Don Ahn as well as a variety of other teachers and classes in acting, dance and dramatic movement.

It was during Mark's six years in New York that he developed his strong spiritual philosophy and married his long time sweetheart, Jane Hinders. This time of transition and growth also introduced Mark to Fencing Master Jim Daley. Jim had just finished setting the fights for the film *The Mission* and provided Mark with an enthusiasm for the



art and introduced him to the SAFD. In 1986 he attended his first NSCW. While

there, Mark won the "Best Scene" award and found the spark that fueled his interest in stage combat. The following summer he attended the Teacher's Workshop, earned his Teacher's Certificate and the following summer he assisted Maestro Martinez at the NSCW in Memphis.

Despite the time and energy Mark spent working on stage combat, mime and movement, he fought the idea of being a "movement specialist." He desired

to continue his pursuit of acting and to hone his skills as a director. Movement and teaching, however, continued to move to the forefront of

Mark's career path. In 1993 Mark left his tenured teaching position of eight years at Wright State University and moved with his wife and three year old son, Benjamin,

to Houston Texas. There he took on the responsibility of Dramatic Movement and Stage Combat Instructor at the University of Houston. Despite earlier attempts to fight being considered a teacher of stage movement, in Texas Mark found that was his calling. "I realized that what I am is a teacher," Mark says. "What I love to do is teach!" He was born to teach, and theatre and dramatic movement were his media.

Mark's years of training and continued practice of mime, movement, stage combat and Chinese martial arts, coupled with his strong Eastern spiritual foundation, give him a strong centered approach to the theatre and dramatic movement. "The teachers and training I had were actually drawing me to teach," Mark says. (continued on page 3)

Mark Olsen

(CONTINUED)

He feels that his success, the quality of his students and breadth of his knowledge is actually "an homage to those who have come before me," and Mark's work certainly pays due respect to his skilled teachers.

"Work begets work," Mark says of his continued growth as a working professional. Now starting his third year at the University of Houston, Mark has regained tenure and has made an admirable contribution to their School of Theatre. In his copious free time, Mark also serves as the SAFD secretary and has penned several articles for *The Fight Master* and written three books. His most recent book, *Actor With A Thousand Faces*, is due out this fall. "Everything you're given in life is a key," he asserts, "the trick is finding the lock." This Mark has done, as a teacher, a movement specialist, and as an individual.

Paddy Crean's Book
More Champagne Darling
Personalized Autograph by the
Maestro Himself
Now Available for \$15 (U.S.)

Although the book has been out of print for years, the F.D.C. has made a remarkable find - a limited number of copies bought by a collector and misplaced in a storage locker.

Paddy has agreed to offer these books to his colleagues in the SAFD for just \$15.00 (U.S.). Stock is very limited, so the offer is on a "first come, first served" basis. In addition, all copies will be personalized and autographed by the maestro himself!

Send your certified check or money order in US funds to:

The Treasurer, Fight Directors, Canada
68 Dewhurst Boulevard
Toronto, Ontario M4J 3J3 Canada
ATTN: Book Offer



Dale Anthony Girard started the summer with his fourth season as resident Fight Director at the Colorado Shakespeare Festival. From there it was off to Las Vegas to assist Maestro Fredricksen in the TTW. While there he finished his written and oral proceedings and was granted the position of Fight Master within the SAFD. From Las Vegas Dale went to teach classes and stage the fights for the Chautauqua Ballet's production of *Romeo and Juliet*. He is presently co-choreographing a production of *Three Musketeers* with his mentor and now fellow Fight Master David Boushey. This fall he returns for this third year as Stage Combat Instructor for the Yale School of Drama. ◆◆◆



SAFD Elections Next Issue

The nominations are in and Drew is in the process of contacting those nominated to ascertain if they wish to run. Next issue will contain a ballot for you to complete and mail in. ◆◆◆

New Compulsory Moves (continued)

Broadsword and Shield (all per fight)

- 1) Attacks in all lines
- 2) Two thrusts
- 3) One horizontal cut across head (duck)
- 4) One horizontal cut across stomach (avoidance)
- 5) One diagonal cut (avoidance)
- 6) One moulinet
- 7) One running attack
- 8) One attempted (non contact) attack with shield
- 9) Sword parries in high and mid lines
- 10) Shield parries in high and mid lines
- 11) One bind

Please note that there has been a change in the payment procedure.

Test charge per student is \$35.00.

This money goes toward paying:

Expenses:

- Fight Master Honorarium
- Travel costs
- Housing and per diem

The overage (which must be a minimum of \$50) goes to the SAFD.

If the overage is less than \$50 then the remainder must be paid either by the students, the host organization, the teacher, or by other pre-arrangement with the SAFD.

All payments are due on the day of the test to the adjudicating Fight Master.

First time New membership applications for those taking the test will have a \$15 discount to \$20.00 .

Attention All Regional Reps & SAFD Committee Chairs

Dale Anthony Girard has been appointed the Regional Representative and Committee liaison for the SAFD. To update his files and to assure that all materials are sent to the proper person at the appropriate address, please send him as soon as possible:

- your current status
- state(s)
- mailing address
- phone, fax and e-mail number

A current listing is requested for the upcoming Fight Master.

Please send your information, even if you feel he already has it on file, to:

Dale Anthony Girard
10-01 47th Road
Long Island City NY 11101
(718) 784-7027

SAFD Grant Proposal to the NEA

From Gregory Hoffman:

This spring of 1995 the SAFD submitted a grant proposal for the NEA and is currently researching other possible sources for grants and donations via foundations, businesses, etc. I'd like thank **Julia Rupkalvis** for her hard work in writing this grant and for her input and ideas for sources of funds. I'd also like to thank **Nicole Calander, Colleen Kelly, David "Pops" Doersch and Ted Sharon** for assistance in this grant process and **Tim Carryer** for his assistance in providing information regarding this grant.

To further expand grant possibilities I ask and recommend that members research their local and state grant possibilities and send their findings to the local reps for compilation for use by current and future SAFD members who may need assistance.

The Cutting Edge

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Ralph H. Anderson.

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Submissions should be sent to:
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New York, NY 10019



T H E C U T T I N G E D G E



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