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Gina Cerimele-Mechley

Stage Combat & More!



Classroom photo by Rich Sofranko

STUDY GUIDE

Written by Gina Cerimele-Mechley

Edited & Designed by Kathleen Riemenschneider

Artists on Tour

GINA CERIMELE-MECHLEY

Gina Cerimele-Mechley has been studying and working nonstop since 1990. She is one of nine female Certified Teachers in the country with the Society of American Fight Directors. Her teaching certification includes Rapier and Dagger, Unarmed, Knife, Quarterstaff, Broadsword, Broad and Shield, Single Sword, and Smallsword. Her training extends into other areas such as the Katana, Kali styles, Whip, and Minor Stunt Work. Gina is also the Education Director for the new theatre company, Clear Stage Cincinnati, and she proudly offers this workshop in conjunction with their mission, vision, and values. Additionally, Gina runs the stage combat classes at NKU and MU, and her fight direction has been seen professionally across the country since 1991 at theatres such as The Alabama Shakespeare Festival, The Sterling New York Renaissance Festival, Playhouse in the Park, Human Race Theatre, Alaska Cabin Nite Dinner Theatre, The Cincinnati Ballet, Cincinnati Shakespeare Festival, and Ovation Theatre Company. Ms. Cerimele-Mechley continues to keep up with her acting and directing career, so as not to lose touch with the importance of being an ACTOR/combatant. Every now and then some funny pictures or silly articles of her appear in one of the local papers.

OBJECTIVES

- To awaken the physical artist through the courageous use of the body
- To heighten kinesthetic awareness
- To condition, flex and strengthen the body
- To incorporate the use of breath and voice to movement
- To develop trust and trustworthiness
- To engender a sense of responsibility
- To learn the acting advantage of specific intention, obligation and choice
- To understand the basic principles and philosophies required to safely perform the illusion of stage combat!

NOTE

Due to the dangerous nature of this study:

- The artist reserves the option to dismiss any student for the blatant disrespect of his/her partner and/or weapon.

Due to the physical nature of this study:

- A) The student must be willing to be physically adjusted by the artist to correct form and practice.
- B) The student must be willing to be in close physical contact with other students and/or the artist during classroom practice and demonstration.

If any student has a psycho-political and/or neural (pre)disposition that hampers the open exploration of this work (which involves physical contact with others), the student should see their advisor relative to finding a suitable alternative class.

THE SOCIETY OF AMERICAN FIGHT DIRECTORS (SAFD)

Dedicated to improving the quality and safety of stage combat.

***More information about
SAFD at www.safd.org***

A BRIEF HISTORY – TO THE POINT!

Founded in 1977, the Society of American Fight Directors (SAFD) is a nonprofit organization of theatre professionals, academicians, friends and supporters, all of whom share a common interest in the art of stage combat. The SAFD represents the very highest standard in effective and safe theatrical fighting. In the 1970s, a stuntman by the name of David Boushey, having a great love for live theatre as well as film, began to realize the lack of training, skills, reality and especially safety techniques in the stage world. So, he set out for England and began to train in the art of sword playing and stage combat. Luckily for us, he brought his knowledge back to the U.S. and founded the Society of American Fight Directors. David laid out an extremely detailed dictionary, training system and hierarchy to the society. It is constantly being expanded as many of us explore and study new weapons and new styles – actually they are very ancient! Presently, David is also the founder of the United Stuntmen's Association and leads a stunt school in Seattle, while staying heavily involved, as a Fight Master, in international stage combat workshops and their growth.

ACTOR/COMBATANT

The actor/combatant is an individual who has received basic training in three to six weapons forms and passed a proficiency skills test. The actor/combatant certificate expires three years from the date of issue, but is renewable through a retesting process. The actor/combatant certificate signifies SAFD recognition of this individual as a safe, competent performer.

TEACHER

A certified teacher of stage combat is an individual who has first passed the actor/combatant proficiency skills test, had extensive educational training, and passed SAFD tests in teaching techniques, historical styles, weapons theory and practice, and stage choreography. The SAFD endorses certified teachers to teach stage combat.

FIGHT DIRECTOR

The fight director is an individual who has completed all requirements of an actor/combatant and a certified teacher. Beyond this, he or she must have a strong background in fight choreography. Fight directors are endorsed by the SAFD to teach, coach and choreograph fights professionally.

COLLEGE OF FIGHT MASTERS

Fight master is an honorary title bestowed from within the organization on individuals who have a strong professional background and provide continuing support to the SAFD. Fight masters are endorsed by the SAFD as top professionals in the field of stage combat.

BREAKING INTO STAGE COMBAT WITHOUT GETTING BROKEN

THE THREE MAJOR SAFETY TECHNIQUES

(for every weapon and every move!)

1. Eye Contact
2. Targeting
3. Measure

EYE CONTACT does not necessarily mean with your partner's eyes. Our eyes are the clues and cues of the next move. Eye contact could mean to look at your next target. Also hand-eye coordination is extremely important. Your hand goes where the eye looks. So, in some cases one may not want to look at the target. Can you come up with some examples? What do you think this means?

TARGET is where you aim. There are eight target areas for most sword play. We never cut or thrust at the face. If anything is high, it is to be over the head. Remember . . . we are creating the illusion of combat! What happens when your targeting is "off?"

MEASURE is the distance between you and your partner for any particular move or sequence. Actors have the tendency to want to fight close. It is not necessary. Furthermore, the closer you fight the less the audience can see. Remember, we are trying to tell a story, to be theatrical, to entertain! Can you guess what other problems incorrect measure may create?

THE MAJOR AREAS OF SWORDPLAY

(and the safety clues for each)

1. Cuts
2. Thrusts
3. Slashes

CUTS require you not to cut through but beyond your partner. It should feel more like you are casting a fishing line not banging a wall with a bat!!! Try it!

THRUSTS must always "show and go." In other words, you point (show) your sword at your target (never the face) and then you move (go) to it. Why?

SLASHES require the use of "action, reaction, action." This means if "A" is going to do a stomach slash . . . "A" winds up. "B" does not jump back . . . Can "A" slash??? So venture some guesses as to what "action, reaction, action" really means.

BASIC FOOTWORK CATEGORIES

(there are always exceptions to the rule!)

1. Pass Forwards/Pass Backs
2. Advances/Retreats
3. Lunge

PASS is the chief means of gaining and breaking ground, by passing one foot by the other, much like walking.

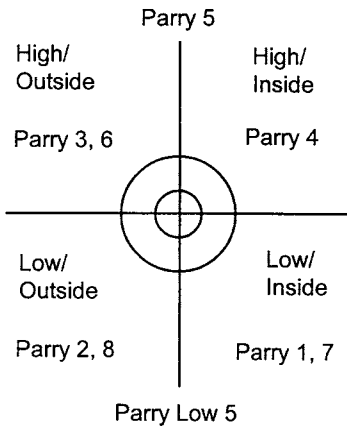
ADVANCE is to step forward with the leading foot stepping forwards followed by the trailing foot. **RETREAT** is to step backward, moving the lag foot first with the lead foot following, without crossing them.

LUNGE is a forward movement executed by advancing the leading foot toward the opponent while the rear foot remains stationary.

HELPFUL DIAGRAMS FOR SWORDPLAY

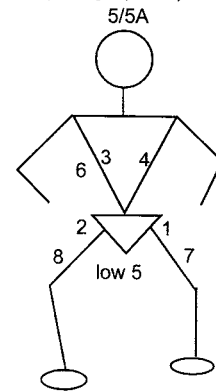
LINES OF ATTACK/DEFENSE/ENGAGEMENT

(looking at the sword of a right handed person)



TARGETS

(looking at partner)



FOOTWORK ALA PAYSON

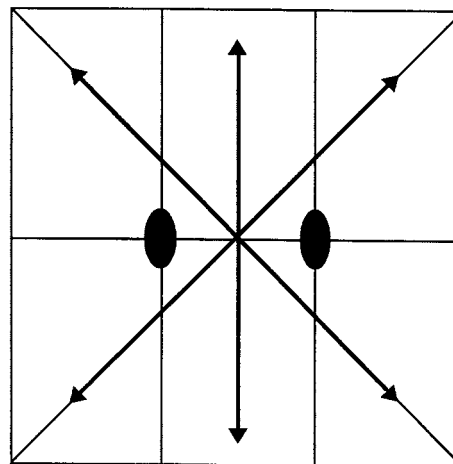
Thwart L/
Cross Step L/
Slip Step FWD 45 L

Advance/Pass
Forward/Lunge/
Ballestra

Thwart R/
Cross Step R/
Slip Step FWD 45 R

Traverse L/
Cross Step 90 L/
Slip Step 90 L

Traverse R/
Cross Step 90 R/
Slip Step 90 R



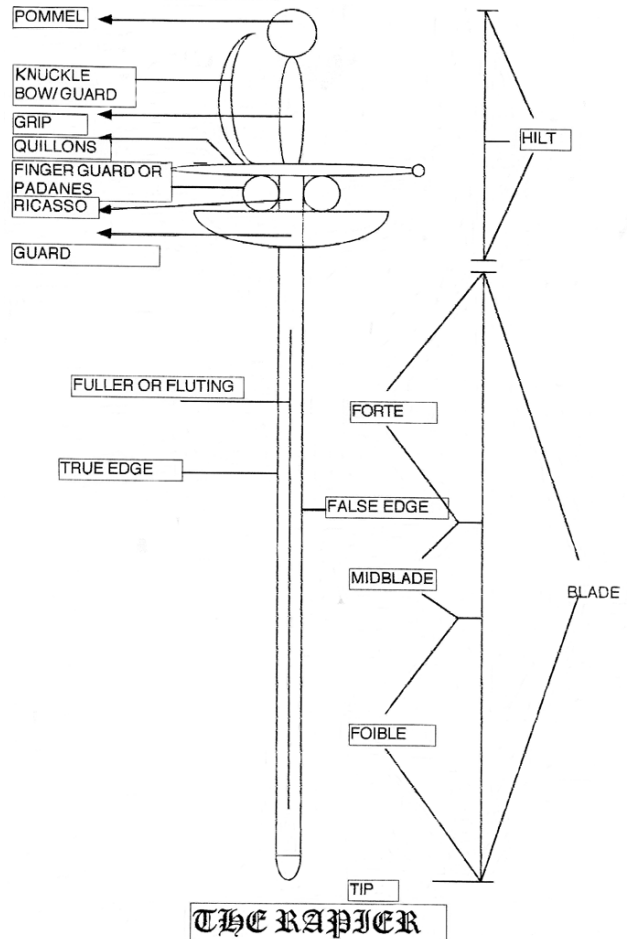
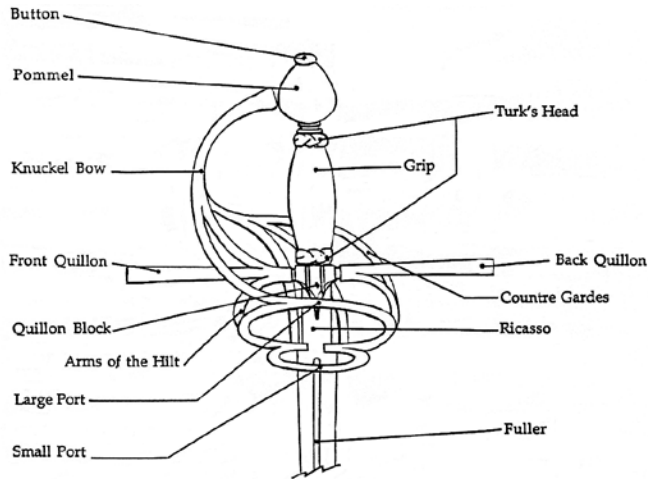
Thwart Back L/
Cross Step L Rear 45/
Slip Step L

Retreat/Pass
Back Lunge Back/
Ballestra Back

Thwart Back R/
Cross Step R Rear 45/
Slip Step R

SWORDS

SWORD NOMENCLATURE



SWORD TYPES

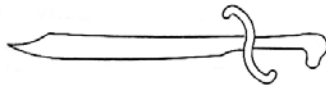
ANLACE – A short broad sword. See *Cinquedea*.

BADELAIRE – A sword with a short, broad, curved blade. The feature that distinguishes this sword from other falchion blades is the large S-shaped hand guard.

SIZE: Blade – 28 inches long

PLACE: Europe

TIME: 1500s

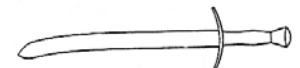


BALDRIC – A harness designed to allow a nobleman to wear his rapier or sabre. It consists of a looped belt that passes from a shoulder to the opposite hip. The sword is attached to the strap at the waist.

BROADSWORD – A classification used to describe any sword with a wide, straight, double-edged blade.

SIZE: Blade – 36 to 38 inches long

PLACE AND TIME: Rome – 100s; Elsewhere in Europe – 1200s to 1500s



CANNELURE – A groove cut into the length of a sword to lighten the blade without lessening its strength. The Japanese call these channels “blood grooves.”

CINQUEDEA – A short broadsword. It is double-edged and tapers from the hilt to the point.

SIZE: Blade – 20 to 24 inches long, 2 inches wide at the hilt

PLACE: Europe, particularly Italy

TIME: 1400s

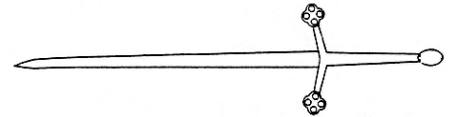


CLAYMORE – A double-edged broadsword weighing about 5 pounds and requiring the use of both hands to wield.

SIZE: Blade – 42 inches long; hilt – 14 inches long

PLACE: Scotland

TIME: Mid-1500s

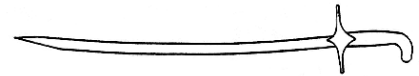


CUTLASS – A short, single-edged, slightly curved sword. It is the saber preferred by sailors.

SIZE: Blade – 24 inches long

PLACE: Europe, and the high seas

TIME: 1700s

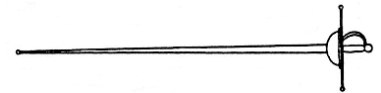


EPEE – A dueling sword designed for thrusting. It has a lightweight flexible blade with a triangular or quadrilateral cross-section and a sharp point.

SIZE: Blade – 32 inches long

PLACE: Europe

TIME: 1600s to 1700s



FALCHION – A broad, short, single-edged cutting sword with a slightly curved blade. The blade is widest near the point, and the back meets the tip of the cutting edge in a concave curve.

SIZE: Blade – 28 inches long

PLACE: Europe

TIME: 1300s



FOIL – A blunted blade used in the sport of fencing. It has a lightweight square blade, ending with a button on the tip.

SIZE: Blade – 32 inches long

PLACE: Europe and United States

TIME: 1800s

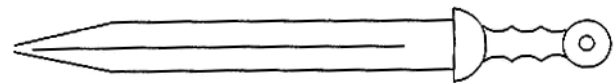


GLADIUS – A Roman short sword used for close combat.

SIZE: Blade – 20 inches long, 2 inches wide

PLACE: Rome (Legionaries)

TIME: 100 AD



HANGER – Any light saber that hangs from the belt. This sword and its harness were popular with court noblemen and became an accepted part of their attire.

PLACE: Europe

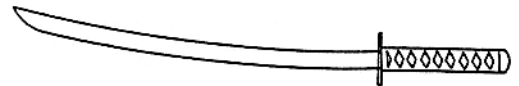
TIME: 1600s to 1700s

KATANA – The primary sword of the samurai warrior. The straight blade is single-edged. The hilt is large and can be wielded with one or both hands. It is covered with sharkskin and wound with cord or flat braid.

SIZE: Blade – 21 inches long; hilt – 10 inches long

PLACE: Japan

TIME: 1200s to 1860s

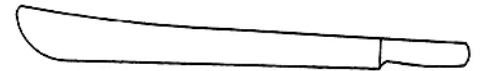


MACHETE – A long, heavy, broad-bladed knife or cutlass. It is used in Central and South America as both tool and weapon.

SIZE: Blade – 20 inches long

PLACE: Central and South America

TIME: 1600s to the present



MISERICORD – A slender sword used to deliver the death wound (coup de grace) to an injured knight.

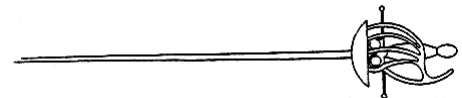
PATA – A longer version of the dagger of India.

RAPIER – A narrow, straight-bladed court sword. The design evolved through the years as the techniques of using the sword developed. At first it was double-edged and could be used for cutting and thrusting. In the 17th century, as the art of fencing developed among the nobility, the rapier was modified and used solely for thrusting.

SIZE: Blade – 32 to 38 inches long

PLACE: Spain, France and England

TIME: 1500s to 1700s

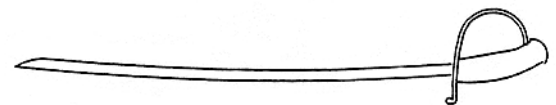


SABER – Any sword that is single-edged and has a slightly curved blade with uniform width. It is intended for cutting but can also be effective for thrusting. The saber is still worn as a dress sword by the U.S. Marines.

SIZE: Blade – 34 to 36 inches long

PLACE: Europe and United States (cavalry officers)

TIME: 1800 to 1900s



SAMURAI SWORD – The sword of the feudal Japanese warrior. Three swords make up the set of samurai weapons: the katana, the wakizashi and the tanto. Feudalism ended officially in 1867, but the ceremonial swords have continued to the present day. *See separate entries for each sword*

PLACE: Japan

TIME: 1200 to 1860s

SCIMITAR – Any saber with an exaggerated curve in the blade.

SIZE: Blade – 28 to 34 inches long

PLACE: Turkey, Persia, Arab nations



SHAMSHIR – A saber with an exaggerated curve. The blade has too much curve to be effective in thrusting, so it is used strictly as a slashing weapon. *See Scimitar*

SIZE: Blade – 28 to 32 inches long

PLACE: Persia, Turkey, India

SHORT SWORD – Any broad double-edged sword less than 24 inches long.

TANTO – A dagger in the family of samurai swords. The design parallels that of the katana and the wakizashi.

SIZE: Blade – 10 inches long; hilt – 5 inches long

PLACE: Japan

TIME: 1200 to 1860s

WAKIZASHI – The short sword of the samurai warrior. It is identical in every way to the katana except for its shorter length. This sword is worn and used in conjunction with the katana. It is also the sword used for ceremonial suicide – *hara-kiri*.

SIZE: Blade – 13 inches long

PLACE: Feudal Japan

TIME: 1200s to 1860s

XIPHOS GLADIUS – A short Roman sword used in close combat. *See Gladius*

SIZE: Blade – 20 inches long

PLACE: Rome

TIME: 100 AD

VOCABULARY

- ADVANCE** – To step forward, with the leading foot stepping forward followed by the trailing foot. Sometimes called the “fencing step.”
- AVOIDANCE** – A movement of the body and/or feet backward or to the side in order to dodge an attack.
- BEAT PARRY** – A form of parry that deflects the opponent’s blade by “striking” it sharply aside, removing the attacking blade and freeing one’s blade so that it may immediately riposte after the successful parry.
- BIND** – An attack upon an opponent’s blade, executed by contacting their blade with one’s forte and taking their blade diagonally across the body from high line to low line or vice versa. *See Pris De Fer*
- BLOCK** – A defensive action used to stop or deflect an oncoming attack.
- BREAK FALL** – A technique for falling safely, where the arm(s) strike(s) down on the ground to reduce body impact.
- BUTT END** – The back end of a quarter-staff or pole arm.
- CENTER LINE** – An imaginary line bisecting the body in equal halves, right and left.
- CHANGE BEAT** – A beat executed immediately after a change of engagement.
- CORPS-À-CORPS** – Literally “body” to “body”. An action in which there is body contact or where the blades are locked together and distance is closed so that normal fencing action becomes impossible.
- COUNTER PARRY** – A term derived from the 17th century French “contre-parade,” meaning a counter or circular parry.
- COUPÉ** – A form of disengage that passes over the point of the opposing blade. To “cut over”
- CROISÉ** – A blade taking action that carries the opposing weapon from the high line to the low line, and vice versa, but on the same side as the engagement. *See Pris De Fer*
- CROSS STEP** – A passing traverse on the forward line, with the legs ending crossed.
- CUT** – A strike, blow or attack made with the edge of the blade; distinguished from a thrust, made with the point.
- DECEIVE** – Avoiding blade to blade contact with the opponent’s weapon as they attempt to parry, attack or engage your blade.
- DECEPTION OF BLADE** – An action that consists of removing one’s blade from an opponent’s attempt to make contact with it.
- DEMI-VOLTE** – A method of removing the body from the line of attack by swinging the lag foot back and to the right or left along the outer track of an imaginary circle, turning the body parallel to the line of attack. *See Slip*
- DISARMAMENT** – Removing the opponent’s weapon from their hand by either force or leverage.
- DIAGONAL ATTACK** – Any armed or unarmed attack that travels from high line to low line or vice versa, at an angle of roughly 45 degrees.
- DISPLACEMENT OF TARGET** – A defensive maneuver that removes the opponent’s target of attack, before or during their offensive moment.

DISENGAGE – A movement in which the blade passes from one line of engagement into an open line around the guard.

DISTANCE – The space between two combatants at any given moment of time.

DOUBLE – A compound attack in any line which deceives a direct parry and a counter parry.

ENGAGE – To cross swords; to interlock weapons.

EN GUARD – A basic position assumed by a combatant while fencing.

ENVELOPMENT – An attack on the opponent's blade which, by describing a circle with both blades in contact, returns to the original line of engagement. *See Pris De Fer*

EYE CONTACT – The first line of defensive against accidents in stage combat. The technique of frequently cueing your partner by looking in their eyes during the course of a fight.

FEINT – An offensive movement made to resemble an attack or the begging of an attack. It's aim is to provoke a reaction or parry.

FENCING MEASURE – Correct distance between combatants when performing in stage combat. The common rule of correct fencing measure is a distance of six to ten inches from one's opponent at full extension from a lunge.

FIVE A, PARRY OF, OR FIVE ALTERNATE OR WINDOW PARRY OR MUSCLE BEACH – A variation of the parry of high five protecting the head from a vertical cutting attack. Five A places the hilt and sword hand on the inside line of the body, the point to the outside, and the blade parallel to the floor, above the head and in front of the body.

FULL PASS – An action in footwork comprised of a pass forward into a grand lunge.

GRAND LUNGE – A deep, full or complete lunge.

GRAND VOLTE – A volte, or slip, where the moving foot swings back along the imaginary circle to or beyond 180 degrees.

HAND PARRY – A method of defense with the unarmed hand that allows for a quicker riposte with the sword.

HAND TO HAND – Unarmed combat at close quarters.

HANGING PARRY – In all cases the point is downwards with the sword almost vertical to the floor.

HIGH LINE – The area of attack and defense located above the sword hand in a neutral guard, roughly waist level.

HORIZONTAL ATTACK – A cutting attack that travels in a plane parallel to the floor.

JAB – A straight punch, delivered from the shoulder.

JOHN WAYNE – A slang term for the "round house" punch.

KINESTHETIC – Describing the sensation derived from the nerve endings in muscle tissue; the muscle sense basic to movement awareness.

KNAP – Originally a term used for an abrupt strike or blow, or the sound of such a hit.

KNEE ATTACK – Any attack giving the illusion of contact with the knee.

LINE – A term dividing the areas of attack and defense: inside, outside, high, low – related to the position of the weapon bearing hand.

LONG FORM – Sliding the hand positions for the quarterstaff utilizing the full length of the staff for attack or defense.

LOW LINE – The area of attack and defense located below the sword hand in neutral guard position.

LUNGE – In modern fencing, the lunge is a forward movement executed by advancing the leading foot toward the opponent while the rear foot remains stationary.

MANDRITTO – Generally refers to any supinated cutting attack delivered from the weaponed hand to the opponent's inside line.

MASKING – The practice of misdirection, so that any given technique appears to land on its target.

MEASURE – The distance between combatant's when on guard, or fighting, determined by the length or reach of the fencers lunge or thrust.

MOLLINELLO – Describes the action of pivoting the blade in a circle in either a clockwise or counter clockwise direction on either the inside or outside lines, or over the head.

MUSCLE BEACH – Slang term for the high parry of Five A.

NON-CONTACT STRIKE – A blow delivered with the illusion of contact.

OCTAVE – (Eight) The guard and parry used in small sword that closes the low outside line. The hand in supinated, with the point lower than the hand.

OFF LINE – A) Any attack which is directed to a target away from the body; B) The relationship of combatants' bodies when the center lines are offset to the left or the right.

ON LINE – A) Any attack aimed directly at the opponent's body; B) The relationship of combatants' bodies when the center lines are the same, either face to face, back to back, or front to back.

PARALLEL PARRY – A parry executed with two weapons, one in either hand, where the blades are placed side by side rather than crossed. *Also referred to as a Reinforced Parry*

PARRY – A defensive action generally made with the forte of the weapon deflecting, blocking, or beating the foible of the attacking blade. Also a term in unarmed combat for blocking or redirecting an opponent's attack.

PASS – The chief means of gaining and breaking ground; in fencing previous to the introduction of the lunge, by means of passing one foot by the other, much like walking.

PHRASE – An uninterrupted section of choreography.

PRESSURE – A preparation of attack made by a lateral pressing upon the opponent's blade. Also referred to as a press.

PRIME – (One) The sword guard and parry that closes the low inside line, thumb toward the waist, hand in pronation, with the point lower than the hand.

PRIS DE FER – Literally "taking of iron" any action involving the taking of the opponent's blade.

PRONATION – The position of the hand where the palm is turned down, nails of the sword hand facing the floor.

PUNCH – A blow or thrust delivered with the fist.

QUARTE – (Four) The fencing guard and parry that closes the high inside line. The point is higher than the hand, which is in supination.

QUINTE – (Five) or (high Five) The term for the defensive position for a vertical cutting attack to the center line of the head, closing the high line. (Low Five) The term for the defensive position closing the low line, warding off attacks to the groin.

RECOVERY – The action of returning to the guard position.

RETREAT – An action in the footwork used to step back, moving the lag foot first with the lead foot following in action, without crossing them.

RIPOSTE – The counter attack that follows a successful parry.

SECONDE – (Two) The guard and parry that closes the outside low line, taken with the point lower than the hand, which is pronated.

SEPTIME – (Seventh) The guard and parry that closes in the inside low line, taken with the point lower than the hand, which is supinated.

SIXTE – (Sixth) The guard and parry that closes the inside low line, taken with the point higher than the hand, which is supinated.

SHORT FORM – A hand position for quarterstaff which divides the staff into three equal sections.

SLASH – To strike and cut with a sharp weapon.

SLIP – A circular step traversing to the rear lines, ending with the legs crossed. *See Volte*

SUPINATION – The position of the hand when the palm is turned up with the nails of the sword hand pointing up toward the ceiling.

THRUST – An attack, lunge, strike or stab with a pushing or piercing action with the point of the blade, involving full extension of the weapon arm.

TIERCE – (Third) The guard and parry that closes the high outside line, taken with the hand in pronation and the point higher than the hand.

THWART – A lunging or advancing traverse on the forward line, ending with the legs open.

TRAVERSE – A diagonal pass or advance forward, to either side, with or without an attack.

VOLTE – A sudden and dexterous method of removing the body from the line of attack by swinging the lag foot back and to either the right or left along the outer track of an imaginary circle.

WINDOW PARRY – A term for high parry of Five A.

YIELD PARRY – A defensive move from an attack giving way to a parry while remaining engaged.

ZA! – A term for the irresistible allure and charm of the gallant swashbuckler.

ACTIVITIES

PARTNERING GAMES

Working together with similar rhythms is an important part of stage combat. So playing games like you did when you were a kid is very helpful.

1. Hand Slap

Partner 1 puts both hands out palms up. Partner 2 lays their hands out on top with palms down. Partner 1 tries to slap Partner 2's hands before he can remove them. This builds a connection, a "mind-reading" stage between partners.

2. Patty Cake

The eight point sequence: legs, clap, right hand, clap, left hand, clap, both hands, clap . . . repeat forever. Try getting faster. Don't think. Just let the muscles take over. Now, do it with your eyes closed! Then do it with four people. Do the entire sequence with the person on your left, then your right. Now, eyes closed. Then do it with the entire class in a straight line, so you have to turn around to meet with your other partner. This builds muscle memory, working together, speed, and a sense for your surrounding.

3. Tightrope Wrestle

Stand facing your partner with the outsides of your right feet together. Grasp right hands as in a handshake. Your feet must remain stationary, as if on a tightrope. Now try to upset your partner's balance – either they move a foot, fall to the side, or touch the ground with the free hand. Try it with the left, and try it eyes closed. This is great for developing balance, center of gravity, and a sensitivity to your partner's center. Weight distribution is extremely important in stage combat and is crucial to many techniques. It also increases your ability to detect weight shifts through hand contact. This is a great skill to have for unarmed combat safety.

IDENTIFY SWORD PICTURES OR THE PARTS OF THE SWORD

1. Rapier
2. Broadsword
3. Dagger
4. Smallsword

WHICH SHAKESPEARE'S PLAYS USE WHICH SWORD

1. Hamlet – Rapier
2. Macbeth – Broadsword or Sword and Shield
3. Richard III – Broadsword
4. Henry V – Broadsword
5. Romeo & Juliet – Rapier & Dagger
6. Julius Caesar – Knife or Dagger

NAME AS MANY MOVIES AS YOU CAN WITH SWORD FIGHTS IN THEM

Even Errol Flynn, the greatest Hollywood swashbuckler had a stunt double for his fight sequence... His name is Paddy Crean. He is still alive and living in Canada, a huge supporter of SAFD.

DESIGN YOUR OWN SWORD AND/OR SHIELD

Most weaponry was marked or designed for a particular family or person. There were family crests on them, names, animal designs, artwork, jewels and so forth.

A CATALOG OF PLAYS, CONTAINING STAGE COMBAT

There are a surprisingly large number of plays containing stage combat. These plays are both contemporary and classic works. Following is a list of plays with at least some aspects of fights or combat woven into the story line.

Plays in this list that include aggressive actions involving women are marked with an asterisk(*).

The Great White Hope	Streamers
A Soldier's Play	When You Comin' Back, Red Ryder?
Deathtrap	Bent
Getting Out*	Indians*
Extremities*	The Fox*
Fool for Love*	True West
Short Eyes	A Coupla White Chicks Sitting Around Talking*
Danny and the Deep Blue Sea*	Edmund*
Sleuth	The Changing Room
The Royal Family	Wait Until Dark*
That Championship Season	My Sister in this House*
The Zoo Story	The Maids*
Ballad of a Sad Cafe*	Who's Afraid of Virginia Woolf?*
A Streetcar Named Desire*	Splendor in the Grass
Dark of the Moon*	A View from the Bridge
Look Back in Anger	Mister Roberts
The Rimers of Eldrich*	Of Mice and Men
The Miracle Worker*	Ring Around the Moon*
Bus Stop	Playboy of the Western World
Geniuses*	Murderer*
Orphans	

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