

# BOSTON JEDI

## Main Sequence Choreo List

Team Jedi: Danijela, Hannah, Hugo, Jacky, Rivka, Shawn, Steve

Team Sith: Connor, Dagny, Dave, Edmund, Jukka, Lai, Will

### LIMA

Version 2. Split from Echo on 11/11/2016.

Jedi: 2 4 2 (Sith should not back up so much on the last 2, so that Jedi is in range for the shoulder shove)  
Sith: shove 4 5 2  
Jedi 4 1/dodge 3 5 thrust-3 (Sith should spin 180 CW during the thrust parry)  
buttkick rear-5 spin 3 1

### ECHO

Version 5. Last updated 1/26/2017.

Sith: 3 4 2  
Jedi: 3 5  
Sith: drop blade, slide past, 3 thrust-1 shove 5 1 2 5 1 spin 3/duck

### FOXTROT

Version 3. Last updated 9/29/2016.

Jedi: 1 4 thrust-2 3  
Sith: 5 4/duck kick 2 4 5 2 1  
Jedi: 1 3 1 2 4

### MIKE

Version 1. Split from Foxtrot on 9/29/2016.

Sith: 5 4/duck 2-thrust 5 3/duck 1 5  
Jedi: 1 shove 3 kick (this spins Sith CCW 180) rear-1 both-spin 4 3 5  
Sith: 3 1 4 3 kick 4/duck 3 5

### BRAVO

"Dagny/Alces" developed by Edmund and Dagny  
Version 2. Last updated 08/25/2016.

Jedi: 5 1 5 2 4 2. Sith does a mouline to clear Jedi's blade  
Sith: 1 4 1 3 4 5  
Jedi: force push  
  
Jedi: 1 3 2 4 3 5bind  
Sith drops blade, sliding doors past, square off  
Sith: poke poke 2 1 2 1 5

### ALPHA

"Dooku/Alces" developed by Dave and Edmund  
Version 1 - last updated 08/25/2016.

Jedi: 4 3 4 5bind  
Sith: drop point, sliding doors passing L shoulders, rear-3, Jedi spins around to face Sith while Sith continues the attack: 3 2 3bind  
Sith continues: 4 3 4 3, LH no-look decapitation shot  
Alternate ending: Jedi knees Sith in groin and does the last line

# BOSTON JEDI

Thursday Practice Notes

## PRACTICE PHASES

7:00pm - 7:30pm: drills. Line up as Team Sith vs Team Jedi, and rotate partners frequently.

7:30pm - 8:00pm: everyone works on single-saber Main Sequence. Again, pair off as Team Jedi vs Team Sith. The focus here is getting novices up to speed: if there's an odd number of people, have a veteran sit out at first.

8:00pm - 8:30pm: free practice. Work on your own choreo or your preferred weapon. Novices can pair off with each other to continue practicing.

## DRILLS

You can use any of the Main Sequence to use in any drill. If last week you worked on memorizing a sequence (e.g., Bravo), then use drills as a refresher on that ("it goes... 5 1 5... 2 4 2? right, now I remember, okay") but focus on the actual drill. Simplify as needed: just doing 3 4 3 4 over and over is fine for a drill.

### 1. TARGETING

Are you on-target? Your targets are halfway between the joints (shoulder/elbow and hip/knee). Go slowly until you're getting it right. It's 100% fine to gooooo veeeeery sloooooowly, because being exactly right during this drill is vastly more important than any semblance of speed.

### 2. GROUNDING

If you wanted to jump over a piece of tape on the ground, what happens? You sink a bit into your hip/knee/ankle -- and in that moment, you're grounded. Have that same hip/knee/ankle bend at all times when fighting. This isn't natural, and it takes time to build up quadricep stamina. Try to be aware of when you pop up like a beachball, and get right back into your stance.

### 3. FOOTWORK: linear vs circular

For linear footwork drills, you and your partner should practice moving as much distance as possible, without your choreo degrading - you should still be in range of each other and attacking each other's bodies and not blades. For circular footwork drills, there are two variants: 1, briefly stepping off the "railroad tracks" to attack or defend at an angle; 2, both people are continuously moving in a non-linear fashion (e.g., around the cement tree planters outside).

### 4. FIGHT MOMENTUM & BODY ACTING

When Jane first starts attacking Frank, Jane should be centered and Frank should be off-balance. By the time you reach the end of the line (be it 2 strikes or 8), Jane should be off-balance and Frank is grounded. The shift in initiative should happen continuously. Go very, very slowly, and use your whole body to tell a story. Practicing without blades may work the best here: in 3 or 5 steps, show how Jane goes from controlled to off-balance and how Frank does the reverse.

### 5. VOCALIZATIONS

Get used to using your diaphragm and vocal cords to make noise. You want this to be automatic, so later, you're not using new muscles when you tie it all in together. This ties into fight momentum: the vocalizations you make when you're in control should be different from when you're desperately defending.