

All his life it's been about

# TWO FISTS

Now, will he be strong enough to fight for

# ONE HEART

A **STUDYGUIDE** BY MARGUERITE O'HARA

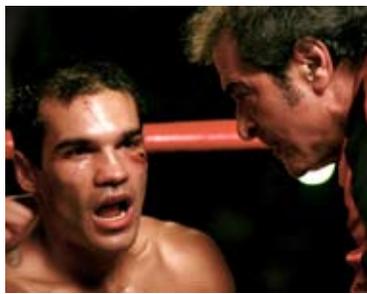


<http://www.metromagazine.com.au>



**SCREEN**  
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*TWO FISTS, ONE HEART* is a contemporary Australian drama set in Perth, Western Australia. While the film is about a young boxer and includes several sequences of boxing bouts and training, its strengths lie in its exploration of family life and what it means to be a young man growing up in Australia today. The film revolves around the complex emotional relationship between a father and son and the women in their lives.

**T**HIS IS A LOVE STORY, a sporting story, a story about mates, about the fight game, about violence, but above all it's about fathers and sons and the strengths and limitations inherent in one generation's ambitions and hopes for the next. The film is set in Perth in Western Australia, a city with a large population of Italian-born Australians. Tim Minchin and Sam de Brito worked with boxer Rai Fazio on the film's script.

### Curriculum Links

This would be an excellent film to show students at middle and senior

secondary levels. It has relevance to English, Media and Film Studies, Personal Development, Physical Education and Sports Studies, Values Education, Human Relations and Psychology. The world it depicts will be familiar to some students who will relate to the fast-paced narrative. There are hot cars, nightclubs, girls, rock music and the action of the boxing ring.

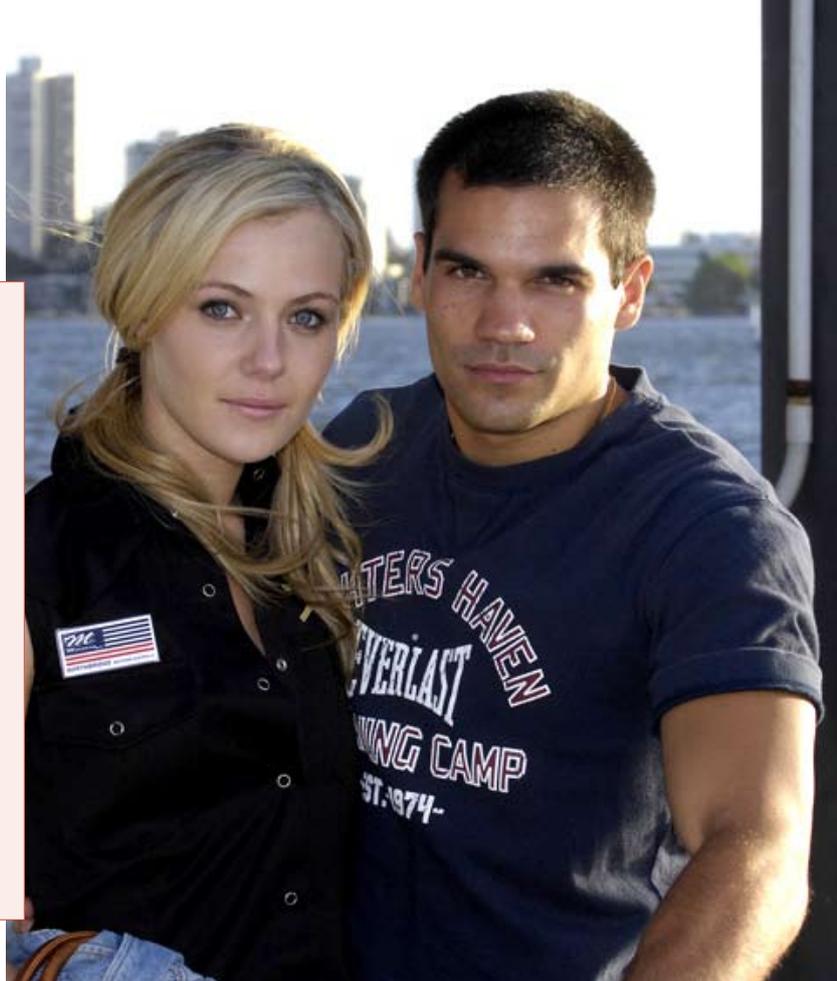
While boxing underpins the narrative, this is not so much a film about boxing as it is about growing up and becoming independent, about loyalty to family and learning to make

decisions about how to live your own life, independent of parental ambitions and expectations. The subtext of the film is the role of violence in contemporary society. Like other stories about growing up, this is a film about establishing your own identity, particularly as a second-generation migrant.

There is some strong language and medium level violence in *Two Fists, One Heart*, but this is contextualised in the worlds represented.

## SYNOPSIS

Anthony Argo (Daniel Amalm) is a champion boxer and nightclub doorman. His pursuit of the Australian 'dolce vita' (sweet life) increasingly puts him in conflict with his father and trainer, Joe, (Ennio Fantastichini) who has brought his Sicilian values of family, loyalty and iron-fisted respect with him to Australia. > Anthony meets Kate (Jessica Marais) who opens his eyes to a world beyond his boxing-obsessed upbringing and fuels further rebellion against his father's values. His mother (Rosemarie Lenzo) and his best mate Theo (Paul Pantano) support him; however it is Tom (Tim Minchin), Kate's musician brother, who helps Anthony see the world and his life from a different perspective. > When Joe is betrayed by another boxer, Nico Mancini (Rai Fazio) and finally reveals to his son the pain and violence in his own past, Anthony decides to return to the ring to defend the honour of his father.



## Pre-viewing Questions

1. What do you believe is the appeal of boxing as a sport?
2. Boxing is often referred to as 'the fight game' but is there a difference between 'fighting' and 'boxing'? If you think there is, how would you describe that difference?
3. Describe the physical and personal qualities needed to be a successful boxer.
4. What kind of training is essential to becoming a champion boxer?
5. Research and describe the different weight divisions in which people fight.
6. Is there a women's boxing circuit in Australia?
7. How many boxers have you heard of, both in Australia and elsewhere?
8. What kinds of physical injuries do you think would be most common amongst boxers?
9. What sort of protective gear do amateur boxers now wear in fights to protect themselves from serious injuries?
10. Are you aware of any differences in the conduct and rules of amateur and professional boxing?
11. List any films you have seen that have boxing as their central theme, or that are about the life of a boxer?
12. Boxing is sometimes called 'the loneliest sport'. Why do you think this description might be used as a way of characterising boxing?

## Background Briefing

### Boxing

While it is not essential to know a lot about boxing to enjoy this film, it has a long and interesting history as a sport. There is evidence of boxing dating back to 3000BC in Egyptian paintings. Boxing became part of the first Olympic Games held in 688 BC in Olympia in Greece and remains an Olympic sport today. The Wikipedia page on boxing <<http://en.wikipedia.org/wiki/Boxing>> provides a comprehensive overview of the history, styles, equipment, terminology and techniques of boxing as the sport has changed over time. It also makes clear the differences between amateur and professional boxing. For instance, protective headgear is only mandatory



in amateur boxing, where rounds are generally fewer and shorter than in professional bouts.

Who boxes in Australia? Anecdotal evidence suggests many boxers are from a working class background and there are a large number of migrants or children of migrants who participate. Top boxers such as Anthony Mundine, Kostya Tszyu and Jeff Fenech attract many Indigenous and culturally diverse kids to their gyms to train and many join local YMCA or Police Citizen Youth Clubs in their local community.

### Some technicalities

**Pugilism** – original term for Western



boxing or fist fighting

**Technical Knockout (TKO)** – A knockout declared by the referee who judges one boxer unable to continue.

**Rounds** – in amateur boxing in the Olympic and Commonwealth Games a bout usually consists of four rounds of two minutes each with a minute break between each round. In professional boxing there are usually ten to twelve rounds.

**Safety issues and possible injuries** – Amateur boxers must wear a head-guard, mouthpiece and a genital protector. Referees can stop a bout at any time if one of the contestants seems unable to continue because of injury. Professional boxing has different sets of rules and regulations.

Being punched repeatedly in the head, even if you are wearing protective headgear, takes a toll on the human body. While there are few statistics about boxers dying as a direct result of fight injuries, there is considerable evidence that the brain is damaged by repeated punches to the head. Mohammed Ali, one of the world's most famous heavyweight boxers, suffers from Parkinson's Disease, which may



be related to his long years in the ring, and Sugar Ray Robinson died aged sixty-seven in 1989 from Alzheimer's disease or senile dementia. However, Jake La Motta, the boxer that Robert De Niro portrayed in *Raging Bull* (Martin Scorsese, 1980), is now eighty-seven, about to remarry and still giving interviews.

## Boxing Films

Stories about boxing and boxers have long been popular with filmmakers. What is it about boxing that makes it such a popular subject for filmmakers? From *The Set-Up* (Robert Wise, 1949), *Somebody Up There Likes Me* (Robert Wise, 1956), *Rocky* (John G. Avildsen, 1976) (and its sequels) and *Raging Bull*

to *Million Dollar Baby* (Clint Eastwood, 2004), boxers have fascinated filmmakers and audiences.

- Is it the primal nature of the sport itself where people are often driven by base survival instincts?
- Is it the rags to riches stories embodied in so many boxing films, where working class outsiders use their success in the 'fight game' to achieve wealth and celebrity?
- Is it the depiction of a particular style of masculinity?
- Is it the potential for crime and corruption in this world of tough men and big money?
- Is it because boxing is such a lonely sport without teammates and friends, embraced in a spirit of fierce individualism?

## Cast

### Anthony Argo – Daniel Amalm

Amalm's acting credits include television series *Home and Away* and *Underbelly*. Trained as a classical flamenco guitarist he has recorded two singles. At twenty he had his first amateur boxing bout but, realising that training and diet dominate your life, he found it impossible to juggle these demands with acting and music.

The casting director, Anne Robinson, explains how Amalm secured the lead role:

*He's a superb actor, had the right physicality and it was a bonus that he had the boxing experience. The role of Anthony*



## CREW

Director – Shawn Seet  
 Producer – David Elfick  
 Writer – Rai Fazio  
 Cinematographer – Hugh Miller  
 Production Designer –  
 Sam Rickard  
 Costume Designer – Gail Pether  
 Musical score – David Bridie

*required someone who is believably southern Italian, possessed strength and resilience, whilst also being able to access the vulnerability and the emotional aspects of the character which Daniel clearly demonstrated in his auditions. He had some boxing experience so he could spar properly and wasn't put off if he had to wear a few punches; all part of a boxer's training.*

### Joe Argo (Anthony's father) – Ennio Fantasticini

As it was essential to find an actor in the right age group, who could slip into Italian dialogue easily, and portray a seasoned boxing trainer, the search for the right actor was difficult. It eventually ended in Rome when the filmmakers found Fantasticini who has starred in over fifty films and television productions in Italy.

### Kate Stevens (Anthony's girlfriend) – Jessica Marais

A recent graduate of NIDA, the acting school that trained Cate Blanchett,

Geoffrey Rush and Mel Gibson, Jessica has a leading role in the successful television series *Packed to the Rafters*, now in its second season. Like her character Kate, Jessica studied Psychology at university before attending acting school.

### Tom Stevens (Kate's brother) – Tim Minchin

The producer, David Elfick, approached Minchin, comedian, musician and actor, at an inner-city club. He created a character who could open up Anthony's world from the tough ethnic suburban life he knew. (Minchin is also one of the scriptwriters for the film with Rai Fazio and Sam de Brito, author of *The Lost Boys*)

### Nico Mancini – Rai Fazio

With a background as a boxer and some acting experience, Fazio was

the ideal tough fighter needed to 'keep it real', especially in the final extended fight scene with Anthony.

### Concetta Argo (Anthony's mother) – Rosemarie Lenzo

An Italian speaker and NIDA graduate, she was able to improvise some of the Italian language scenes with Fantasticini, which gives a natural intimacy to their on-screen relationship.

### Theo (Anthony's mate) – Paul Pantano

Another actor of Sicilian extraction.

### Athol – Karl Bin Rashid

Playing a thirteen-year-old Aboriginal, his role embodies one of Fazio's themes – the role boxing has played in giving young Aboriginal men focus and discipline in their lives.

### Costa Akidis – Costas Kiliadis

This Melbourne actor, barrister and restaurateur, who plays the car dealer/promoter, may be familiar to audiences from *The Castle* (Rob Sitch, 1997) and *The Wog Boy* (Aleksi Vellis, 2000).

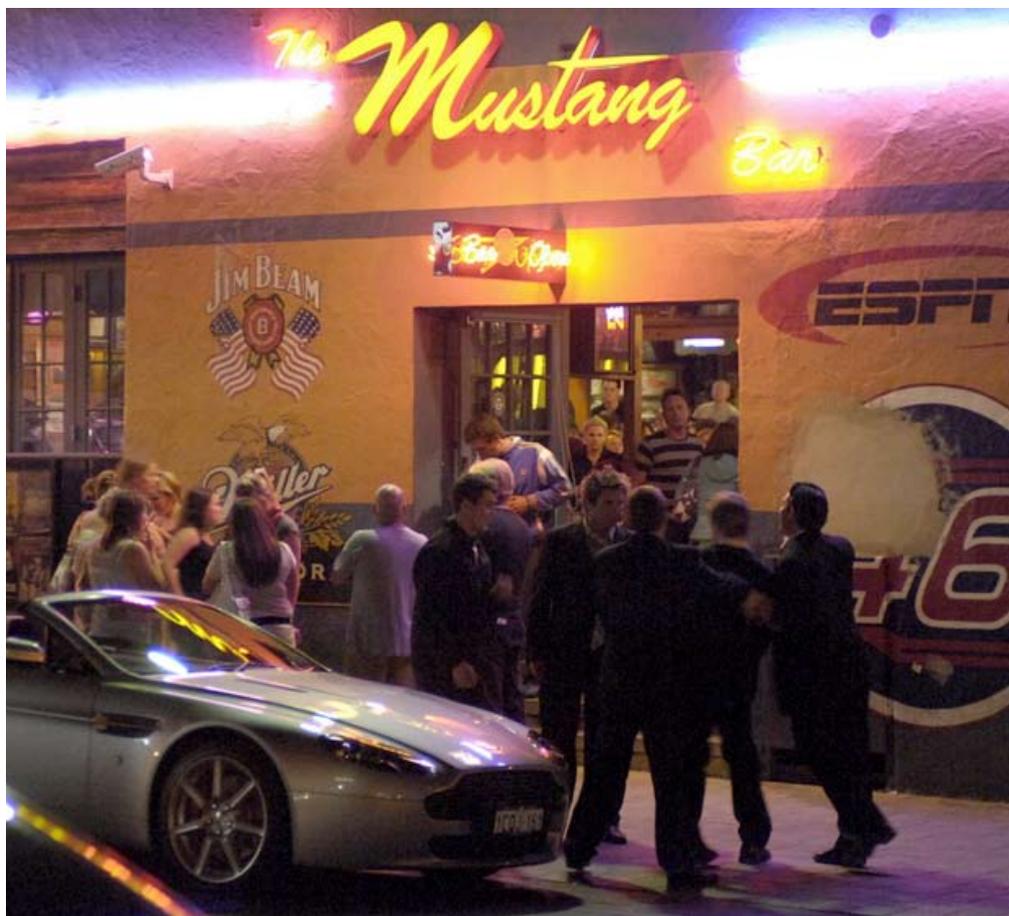


## Background to the Film's Production

**Rai Fazio** (who also plays Nico in the film), ex-boxer turned screenwriter, spent nine years trying to get this film made. A former champion boxer himself, Fazio drew inspiration from many of his own experiences in creating the screenplay. The project was born when, as a young boy, Fazio read a book about Sylvester Stallone and how the film *Rocky* was made. As an Italian and the only kid in school who boxed, he decided to one day write a movie drawing on his own boxing and family experiences.

Years later Fazio met actor Harvey Keitel in a New York cafe and he encouraged him to do something about his idea for a film. Nine years after starting work on the screenplay, shooting of the film began in Perth.

The film's Sydney-based producer, **David Elfick**, at one stage vowed not to film the story in Western Australia after the Western Australian Arts Minister withdrew financial support when questions were asked about Fazio's past. The Film Finance Corporation (a former national film funding body) joined with Showtime (Pay TV channel), the FTO (the New South Wales Film and Television Office) and private investors from Perth to provide the film's \$8.5 million budget. Buena Vista International (Australia) acquired the rights to distribute the film in Australia and New Zealand. Filming went ahead in Perth, and locations include the backdrop of Cottesloe Beach, the port city of Fremantle, the colour of



inner-city Northbridge, the Perth city skyline and the Swan River at sunset. Elfick has produced many successful feature films including *Rabbit-Proof Fence* (Phillip Noyce, 2002), *Blackrock* (Steven Vidler, 1997) and *Newsfront* (Phillip Noyce, 1978).

*Two Fists, One Heart* is director **Shawn Seet's** debut feature film. He was an editor before becoming an established television drama director. His television directing credits include episodes of *Dangerous*, *Rain Shadow*, and season 2 of *Underbelly*.

## STUDENT ACTIVITIES

### After watching the film

These activities are grouped under a number of different headings including:

1. Characters
2. Major themes
3. Dialogue
4. Soundtrack
5. Boxing
6. Style and structure

Teachers and students may choose to focus on some or all of these areas, or allocate different activities to smaller groups in the class. Later, students could share their observations.

### 1. Characters

- Make brief notes of your impressions of each of these characters in the film using the table on page 7.
- As Anthony starts to question many of the beliefs he has taken for granted, particularly whether violence is the best way to solve conflicts, he is helped in this growing awareness, directly and indirectly, by three people – his

Character	Personal qualities	Key values
Anthony Argo		
Joe Argo		
Concetta Argo		
Kate Stevens		
Tom Stevens		
Nico Mancini		
Costa Akidis, the promoter		



mother, his girlfriend Kate, and her brother Tom. Here are some of the things they say.

1) Concetta to Joe:

*All his life, all you cared about was boxing. From the moment he could walk, he could punch. He couldn't go and play with other kids. He couldn't do anything because you wouldn't let him. You forced him to do what you wanted. Don't you understand you stupid old man, he's doing it for you. Just like you always wanted him to.*

2) Kate to Anthony:

*I see you're fighting again.*

Anthony:

*Yeah ... boxing, not fighting. You know, trying to keep it in the ring.*

3) Tom to Anthony: ... you know eventually you choose which parts of your parents you want to keep.

What does each of these moments tell us about the people involved?

- How are Anthony's key values moderated as the story develops?

- What are the major differences between Anthony and Nico?
- Here is Jessica Marais speaking in an interview about her role as Kate in the film:  
*She's attracted to and at the same time disturbed by the violence and conflict that surrounds his family, his upbringing and his boxing. When she sees Anthony actually fighting outside the ring and on the streets for the first time, it's something that's really confronting for her – it's a big turning point for the character and their relationship.*  
If you were Kate, how would you feel about Anthony's decision to have the championship bout against Nico?

## 2. Major Themes

### a. Family

- How can values of loyalty and obedience become stifling constraints for children as they develop their own lives and identities?
- How do Joe's aspirations that his

son achieves what he was unable to do in the world of boxing become transferred to his son? Do you think a parent's own frustrated ambitions place unreasonable burdens on their children?

- At what points in the story did you react most strongly against Joe's attempts to manage his and other peoples' worlds and lives? Are these very obvious flaws relieved by our knowledge of his background? How does Shawn Seet, the director, ensure that we are still able to empathise with Joe Argo, despite his bullying and attempts to control other people's lives?
- To what extent is Concetta, Joe's wife, either willing or able to intervene in the conflict between her husband and son?
- What are the strengths shown in the Argo family relationships?

### b. It's a man's world, or is it?

- In an interview about how she saw her character Kate's role in the story, Jessica Marais said (with a smile):

*... trying to help out hopeless boys and their relationships with their messed up fathers is something a lot of girls can identify with ... there's a saviour element to what she sees herself as in Anthony's life, and I think she wants to mend the rift with his father – it's something she wants him to face up to. She wants him to be brave and actually take the passive road to being brave for once, instead of fighting fire with fire.*

Is deciding to walk away from boxing and choosing not to work out his father's failed aspirations an easy choice for people in Anthony's situation? How can a relationship with someone like Kate clarify his resolve to follow his own path?

- While boxing has traditionally been a man's sport, women are part of it – either as wives and girlfriends, or as spectators. Describe how Anthony's mother and Kate, his girlfriend, negotiate this world.
- What influence does Concetta have on her husband and son?
- How does Kate's refusal to accommodate Anthony's tendency to use

his fists and physical reputation as a way of imposing his will on others finally cause Anthony to rethink his values and attitudes?

### c. Peer groups and friendships

- How important is Theo, Anthony's friend, in helping him break away from his father?
- What is Tom, Kate's brother, able to offer Anthony both as a friend and someone who has a very different take on the world of male violence and relationships?
- Would it be possible for Nico and Anthony to ever become friends?
- What expectations do Anthony's mates have about him in social situations?

### d. Caught between two cultures – Being a second generation migrant

- Joe Argo is an Italian immigrant. The family dynamic in the Argo household reflects his view of male and female roles and the place of children in that structure. This theme of generational conflict is reflected in many immigrant families where one generation holds on to traditions and values that are no longer felt to be crucial to their children. Sometimes, many of these practices are no longer acceptable in the country the parents left behind. They often go well beyond religious and cultural celebrations. How is the immigrant generational conflict expressed in this film? What are some of the strengths in these tight family structures?
- How is following in your father's footsteps, but going one step further, shown to be an important part of family goals in many migrant families?
- Shawn Seet, the director of this film, is of Chinese background and says he empathises with feeling isolated by a culture, as Joe does. How important do you think it is for a director to have some first-hand experience with the themes a film explores?

- What are some of the methods that parents like Joe use to control their children?
- What kinds of fears are expressed in such attempted control?
- What role do women of Anthony's mother's generation play in family life? Do they in fact have more control over what happens in families than might seem to be the case?
- Does Anthony's sister have an easier time in the family than him?
- How does Nico initially become 'a son' to Joe, and what quality does he disrespect when he goes off with another trainer and promoter?

### e. Violence

- The worlds in which the action takes place include several different kinds of societies – the world of the boxing ring, family life, clubs, pubs and street life, Anthony's girlfriend Kate's world, Tom Stevens' world. Describe how each of these worlds deals with – accommodates, accepts or rejects – violence as a way of solving disputes.
- In what situations is Joe Argo shown to employ violence as a means of making sure people do as he wants? (Remember, violence does not always mean using your fists to achieve power and control; it can also be verbal and emotional)
- In the 1980 boxing film *Raging Bull*, about boxer Jake La Motta, La Motta is shown as being unable to separate the physical violence he employed in the boxing ring from his domestic life. In which scenes in *Two Fists, One Heart* are physical violence shown to be a way of resolving disputes, not just by Anthony, but by others? What evidence is there that Anthony initially has difficulty in keeping his fists to himself outside the boxing ring, and separating his activity as a boxer from his day-to-day life? Give some examples of situations where Anthony responds with physical threats or actual punching to resolve disputes.

Who is most influential in showing him that this behaviour is unacceptable?

### f. The indigenous theme

- From Dave Sands to Lionel Rose and Anthony Mundine, Indigenous Australians have been prominent and successful in boxing. Why do you think aboriginal people have been so strongly represented in boxing in Australia?
- Why is attending Joe's boxing class important for Athol? Could other physical activities give him a similar opportunity to be successful in his life?
- What was your view of Joe's dispensing what he sees as 'justifiable punishment' to Athol's father?
- What is it about Athol's life that makes becoming a boxer important to him?

## 3. Dialogue – 'keeping it real.' What characters say and how they say it.

A convincing script must faithfully recreate the language and slang used by the characters, particularly in a contemporary drama where the narrative is propelled as much by what people say and how they speak as it is by what they do. Delivering dialogue convincingly and naturally, and even being free to improvise at times, is the task of the cast. We need to be able to accept their expressions, words and emotions as authentic reflections of the character they are portraying. We should never think 'no, that's wrong, it's not how people talk', particularly when we are watching contemporary drama.

- How does the mix of Italian dialogue and Australian English work in establishing the conflicts inherent in the Argos' world?
- How does the 'register', or way people speak, change depending on who they are speaking with? Give some examples from this story.
- There is a lot of colloquial language and slang spoken by characters in this film. This includes Greek and

Italian as well as Australian expressions of abuse. While this certainly 'keeps it real', how do you think the film would be received and understood by overseas audiences who may not recognise some of the expressions used? How is it that Australian audiences seem to accept and understand American slang?

- Were there any scenes in the film where you were not convinced of the authenticity and naturalness of the dialogue? Explain if and when you thought this to be the case.
- Write or role-play a scene between Anthony and his father that might have taken place later in the evening after the final boxing match with Nico.

#### 4. The soundtrack

David Bridie, with sound designer Andrew Plain, created the soundtrack. He describes it as 'a mixture of electronic and ambience with Melanesian undertones, plus some more conventional usage of piano moods'. The score incorporates a number of different musical styles and traditions which emphasise the multicultural nature of the story and setting.

Two of the songs, 'I'm Not Going Anywhere' and 'Drowned', were written and performed by Tim Minchin (Tom in the film).

During several of the quintessentially Italian scenes, such as Concetta's birthday celebration and the religious procession for The Blessing of the Fleet, the music is traditionally Italian.

The contemporary tracks in the film reflect the type of music played in Perth clubs and bars and includes the music of Eskimo Joe, TZU and Pyromesh.

- At what points were you conscious of the soundtrack while watching this film?
- At what points do music or/and songs create a particular emotional state?
- How can violence be amplified through a film soundtrack. (Turn down the sound during the final

fight scene if you are unsure of the effect of sounds on our responses)

#### 5. Boxing

- Boxing is of its very nature a violent combat sport as it involves two individuals punching each other with their fists. How does the supposedly 'controlled violence' of the ring spill over into everyday life in this story? Is it inevitable that separation of professional and personal life will be difficult at times?
- Ennio Fantasticini, who plays Joe in *Two Fists*, describes the way boxing as a sport has changed over the years:  
*Boxing had a massive, more epic presence at the beginning of the last century. In the past twenty, twenty-five years it's assumed characteristics that are different from its original ones. It used to be about redemption, there was always a social metaphor behind boxing, a sort of getting even with ... they took a boxer who'd had a rough childhood, from a tough background, from a dysfunctional family with more difficult social contexts, whereas today the 'show business-isation' – just think of the match with Tyson, they rush through it, he shows up, lands three punches, hits the ground, a turnover of millions. So it's all much colder, much more mechanical in many ways than it was when there was a sort of romanticism associated with certain boxers in the past.* How does money change the nature of sporting contests that may have been much more closely connected to local and tribal loyalties in the past?
- 'Better to sweat in the gym than bleed in the street'. These words used to be common on walls in neighbourhood gyms. What do they suggest about the purpose of offering boxing training to young boys?
- In a recently screened documentary about his life, it was said of Mohammed Ali that 'inside the boxing ring was one place where he could control his environment, unlike at home where things were often out of control'. Ali is regarded not only as one of the world's

greatest boxers but also as a great entertainer. What truth do you think there is in this description of boxing as a place to take control?

- Does Anthony's understanding of his father's motivation to push him to become a successful boxer allow him to control his fists and his heart?
- Promoters have often been regarded as greedy and exploitative in the sport of boxing. How does this film present the role of the promoter?
- Do you think the filmmaker is pushing a particular view in this film about the sport of boxing? What do you think this is?

#### 6. Style and Structure

Opening scenes are always important in films as they usually establish the themes and introduce the main characters. In doing this, they often set up expectations in the audience.

- What do the opening scenes, before the title, introduce and establish about both the central characters and the film's themes?
- Which scenes do you see as especially important or as turning points in the story?
- Scripting is an important part of any film. But it refers to more than the dialogue. Contemporary dramas are not Shakespearean plays and people on the street or in the boxing ring rarely make speeches (unless they are Mohammed Ali!). Subtitling is used in this film when Italian is spoken, but there is more than a foreign language to interpret in this film. Slang is often quite particular to a place and group. The multicultural mix of this world of Australians means that different characters use colourful expressions, insults and their own slang – e.g. 'deadly', 'malacka', 'sporcone' (linguistic shorthand). If you are watching this film on DVD, mute the sound for a three-minute sequence and see how this changes your sense of the action. How important is the style of slang spoken in this film?
- The final fight scene is long and

gruelling. Did the outcome surprise you? Were you expecting Anthony to make his final announcement? Speculate on other possible ways to conclude this drama.

## Extension Activities

Choose a set of activities from the three groups below:

### 1. Boxing

- Investigate the history of boxing as a sport and explain how it has changed over the years.
- Explain how bouts are scored and points awarded in boxing matches.
- Outline the rules of amateur boxing. How are they different to the rules in professional fights?
- What are the major differences in style and approach adopted by boxers, e.g. stance, types of punches thrown, distance from opponent, etc?
- Research the women's boxing circuit in Australia. In which states are women allowed to compete?

### 2. Individuals and Films

- Construct a brief biography of the life and times of a famous boxer from the past, either an Australian like Lionel Rose, Kostya Tszyu or Jeff Fenech or a boxer like Jack Dempsey or Mohammed Ali. What did they do in their post-boxing life?
- Develop a set of ten questions to use in an interview with an ex-boxer about his career and later life.
- Add to the list of boxing films listed earlier in this guide. Why do you think films about boxing are popular? What is it that boxing films often tell us about human dreams and realities?

### 3. *Two Fists, One Heart*

- Who do you think would make up the major part of the audience for *Two Fists, One Heart*? Is it 'a boy's film' or does it have broader appeal?
- You have been asked to compile a list of cast and crew for film

awards. Select two actors/actresses who you think were especially strong in *Two Fists* and write out the nomination for each. Comment on their strengths and suggest a scene that could be used at the Awards Night that best shows the qualities they bring to their performance.

Now choose two crew members, which could include the director, the production designer (responsible for the look of the film), the editor, the scriptwriter or the musical director and make out their nomination, again with a clip that shows their skill. (A cast and crew list appears earlier in this guide)

- Design a poster to promote this film, either for display in cinemas or on billboards. Consider which aspects of the film are likely to have the broadest appeal. Will you use still images from the films, boxing-related images, or will your poster emphasise the family and personal relationships angle?
- Write a 300-word review of the film for a daily newspaper that outlines the most interesting aspects of the story and how it is told.

## References and Resources

### Films about Boxing

There are many films about boxing but the listed ones are amongst the best and should be available from video shops and libraries (in alphabetical order):

- *Cinderella Man* (Ron Howard, 2005)
- *Lionel* (Eddie Martin, 2008) – A documentary about champion Australian boxer Lionel Rose (ATOM study guide available)
- *Million Dollar Baby*
- *Raging Bull* – one of the greatest boxing films ever made, with a young Robert De Niro as Jake La Motta, middleweight champion of the 1940s, whose private and professional life was dangerously intertwined.
- *Rocco e i suoi fratelli* (*Rocco and His Brothers*, Luchino Visconti,

1960)

- *Rocky* and the five sequels.
- *The Set-Up*
- *When We Were Kings* (Leon Gast, 1996). This Oscar winning documentary, about the 1974 heavy-weight bout between defending champion George Foreman and young challenger Mohammad Ali, is worth watching for the extraordinary footage of the bout and for the young Ali.

## Websites

The listed sites all provide a range of information about different aspects of the sport of boxing.

<http://www.ausport.gov.au/ais/nutrition/factsheets/sports/boxing>

World Boxing Foundation  
<http://www.worldboxingfoundation.com>

Boxing Australia  
<http://www.boxing.org.au>

For a perspective on the demands and rewards of being a champion boxer, read the two listed interviews with Australian boxer Kostya Tszyu about attempting to balance work and life.  
<http://www.abc.net.au/sundayprofile/stories/s1493140.htm>  
<http://www.reachout.com.au/default.asp?ti=1752>

Boxing as a popular subject for filmmakers.  
[http://www.timesonline.co.uk/tol/sport/more\\_sport/article745695.ece](http://www.timesonline.co.uk/tol/sport/more_sport/article745695.ece)

Boxing injuries  
<http://menshealth.about.com/od/fitness/a/boxing.htm>  
<http://injuryupdate.com.au/forum/showthread.php?t=1051>

A collection of quotes about boxing and boxers  
<http://thinkexist.com/quotations/boxing/>

All websites accessed 30 January 2009

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