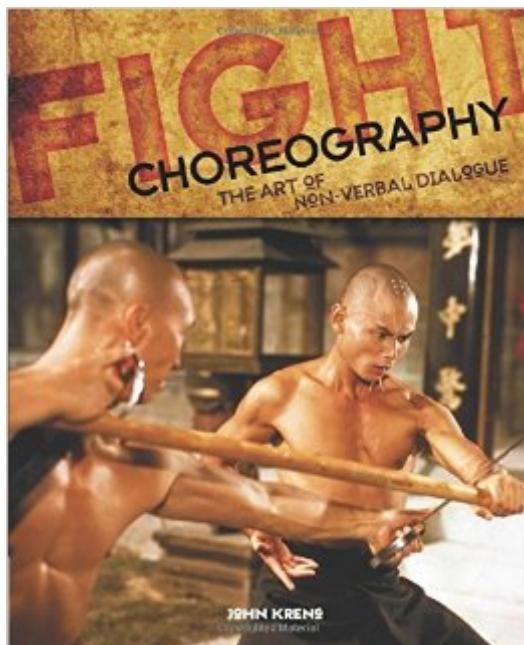


The book was found

Fight Choreography: The Art Of Non-Verbal Dialogue



Synopsis

All of us have seen films in which the story and acting might be great, but the film suffers because the action and fight sequences are not convincing enough, are terribly shot or edited, or do not integrate seamlessly into the story, causing them to be ineffective, gratuitous, or worst of all, unintentionally humorous. However, when done well, fight and action scenes support and heighten the story and expand the characters. *Fight Choreography: The Art of Non-Verbal Dialogue* helps filmmakers ensure that the fight scenes in their films add to the film's overall quality. Creating a stage fight with a high level of clarity and entertainment value is a very complicated endeavor and requires skills that acting classes and martial arts schools cannot teach. This book helps filmmakers make sense of this art form and how they can use it to create their own styles of fights for a variety of projects, whether they be feature-length films, shorts, or television shows. The book is instructional, informative, and entertaining, and focuses on every important element involved in fight choreography, from basic philosophies, initial concept, and planning, to filming, editing, adding special effects, and sound mixing the final product. The book is not only an indispensable resource for filmmakers, but will also interest film buffs who want to learn how great fight sequences are made so they can better appreciate the action.

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Customer Reviews

First, my background. I have been a professional stuntman for over fifteen years. Most of my work has consisted of fighting onscreen, against some well known action stars [van damme, rowdy roddy

piper,russell wong,to name a few.] I am only one third through this book,got it a couple days ago.I have yet to see anything so concise ,and to the point on the subject of fighting for the camera.Even professionals will learn something.If you really want learn how to be a great "screen" fighter,then this book should be in your library.I want to ask one thing though,I seem to remember an older version of this book that included a companion DVD.Does anyone have this?

John Kreng is obviously a passionate researcher, as this book will attest to. Well written and thoroughly annotated, this book takes the reader on a multi faceted tour through the craft of stunt fighting. Every aspect of the art of filmic combat is detailed so that every student of film can grasp the intricacies and nuances involved in creating a stand out fight sequence.The book is riff with examples from many films, some notable and some obscure, but the author manages to instill in the reader a wanting to view these films and or revisit them with a new perspective.This book will be a primer for all film schools, and serious film students. This is the only book of its kind and I can't think of anyone matching this. Bravo!

I was pleasantly surprised when I read this book. Not only does it live up to the title and intricately break down fight choreography, but it gives you a look into the hurdles you must tackle if you want to be a fight choreographer in Hollywood system. This is where I got money's worth because I never see this covered in other books on action cinema, and clocking in at 500 pages, this book was an invaluable course in filmmaking as well fight choreography. The is not an author simply doling out his opinions, but one who has actually toiled on these Holly sets for nearly twenty years and STILL working in the industry today. Another rare aspect of this book is the author's willingness to tell it exactly as he sees it and has experienced it. There is no sugar-coating here diplomatic tip-toeing so as not to offend anyone in an industry he still works in. He pulls no punches, and gives you an intricate breakdown on how your choreography should look when you pull yours. It's obvious this book took a lot of time and research to compile because it comes at you with so much info, it's no wonder I've heard mixed reviews about it. This is not a light gloss over but a hefty analysis about the rhyme, rhythm and reason for the great fight scenes and what sets them apart from the bad ones. This book is a whole course on film choreography, including even the extra wealth of what movies you'll see it best demonstrated -- from an author who actually has worked with everyone from James Lew to Yuen Woo-ping. What I also found rare about this book is the concise writing. A wealth of info is distributed in tight paragraphs. I had the feeling there was even more this author wanted to share and can only imagine his battles with the publishers at releasing an already

500-page book. Unfortunately I couldn't find any other books by this author, so I'll have to hope he tackles another subject with all the heft and passion that he did this subject. I look forward to his next one.

What do I know about fight choreography? Nothing, until now. 489 pages later and I know more about fight choreography than I ever thought possible. What will you find in this book; definitions, terminology, how to put a fight scene together, technical elements of a fight, developing the choreographer's eye, resources and so much more. I have been a martial artist for over three decades. I live in South Georgia and have seen a serious increase in movie production in this area. I knew I needed to gain a serious education in fight choreography in order to break into the market and have a possibility to use my hard earned skills. Well, I know I have found the "Holy Grail" of fight choreography. Thank you John Kreng for writing this incredibly detailed book. It is a must read!

I am an independent filmmaker who has had experience shooting fight scenes. Basically, this book teaches nothing new. All he really does is tell you what a good fight scene should have (which is not a bad thing) and then tell you to watch certain movies containing these elements (not bad either). Here is where I felt ripped-off. He tells nothing about how you can achieve this yourself. For example, rhythm is important in choreography, the author tells you that, he lets you know what films have great rhythm... and that's it. No suggestions on how you can be. He spends a great deal of time talking history, which I enjoyed. Not many books do that. He talks about taking the character's background into consideration when fighting. Wonderful, very few films do that today. However, there is no talk about doing ACTUAL CHOREOGRAPHY. He never explains shooting or editing a fight scene properly (although, he tells many tales of badly shot or edited fights). What I was looking for the most was a way to record choreography (like writing down the moves while choreographing so they can be performed on location later). No such luck. In summary, if you have never shot a fight scene, this book can begin to help. But if you are already experienced, I suggest renting this book at the library. It's not worth your time (I waited around 2 years for this to come out) or your money.

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