

"Kreng knows what he is talking about."

BLACK BELT MAGAZINE

JOHN KRENG

"THE REEL-FIGHT GUY"

2ND UNIT DIRECTOR

STUNT/FIGHT COORDINATOR

MARTIAL ARTS & THEATRICAL COMBAT INSTRUCTOR

ACTION FILM HISTORIAN

AUTHOR OF *FIGHT CHOREOGRAPHY: THE ART OF NON-VERBAL DIALOGUE*

&

THE FIGHT CHOREOGRAPHER'S HANDBOOK: A GUIDE FOR FILMMAKERS

Specializing in Non-Verbal Mayhem, Organized Chaos, & Cinematic Ass-Kicking
Keeping your actors safe while making them look effective, believable, and BAD ASS!!

Creating all types of action and fights for your cinematic needs- Western, Asian, and European styles, Wire Fu, Tricking, Brawls, Cat Fights, Kung Fu, Wu- Xia, Swashbucklers, MMA, Boxing, Wrestling, Grappling, Kick-Boxing, Street Fights, assorted weaponry, etc.

REELFIGHTS@GMAIL.COM

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ARTIST CONTACT & INFO

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Website: <http://www.wix.com/reelfights/john-kreng>

Twitter: <http://twitter.com/jkreng>

IMDB: <http://www.imdb.com/name/nm0470838/>

Blog: <http://johnkreng.blogspot.com/>

Stunt Coordinator Demo Reel

90 Sec. demo teaser

- <http://vimeo.com/25534070>
- <http://youtu.be/57UJ00KGmwc>

Full version (6.5 min)

- <http://vimeo.com/25525583>
- <http://youtu.be/iwMKhkTXH7c>

Action Film Historian Demo Reel

http://youtu.be/zxCEqbk_x4I



John Kreng

JOHN KRENG

Height: 5'10" Weight: 200 lbs. Eyes: Brown

Hair: Black

SAG Reelfights@gmail.com

FILM

Battle B-Boy**	Lead "Jimmy"/ Stunt-Fight Coordinator/ Choreographer/ Producer	Dir. Frank Lin
Kung Food Fight	2 nd Unit Director/ Fight Choreographer/ Writer/ Actor	Dir. Vincent Cao
Unlaced	Stunt Coordinator/ Fight Choreographer	Dir. Patrick Ortman
Y- The Last Man Rising	Stunt Coordinator	Dir. Chtistian Cardona
The System	Featured "Det. Banos"/ Stunt Coordinator	Dir. Mateo Gutierrez/ Telemundo
Tough Chuck	Stunt Coordinator/ Fight Choreographer	Dir. Bryan Smith
How Lin's Groove Kicked In	Stunt Coordinator/ Fight Choreographer/ Writer	Dir. Nico Pueringer
A Good Man	Stunt Coordinator/ Fight Choreographer	Dir. Gary Alvarez
Dirty Laundry	Stunt Coordinator/ Fight Choreographer	Dir. Bryan Smith
Haymaker	Stunt Coordinator/ Fight Choreographer	Dir. Daniel D'Alimonte
Caesar & Otto's Summer Camp Massacre	Stunt Coordinator	Dir. Dave Campfield
Night of the Templar	Stunt Coordinator/ Fight Choreographer	Dir. Paul Sampson
Ultimo Dragon & the Legend of Blood	Stunt Coordinator/ Fight Choreographer	Dir. Gary Lee Jackson
The Helix- Loaded	Fight Choreographer/ Martial Arts Trainer	Stunt Coordinator- Ray Seigle
Fist of the Iron Chef	Stunt Coordinator/ Fight Choreographer	Dir. James Lu
Addict of Desire	Lead/ Stunt Coordinator/ Fight Choreographer	Dir. Mike Beegle
Shakedown	Stunt Coordinator	Dir. Brian Katkin/ Prod. Roger Corman
Slaughter Studios	Stunt Coordinator.	Dir. Brian Katkin/ Prod. Roger Corman
Hard As Nails	Stunt Coordinator/Fight Choreographer	Dir. Brian Katkin/ Prod. Roger Corman
Enter The Grillmaster	Stunt Coordinator/Fight Choreographer	Dir. Martin Carlton/ Stuntcat Prod.
Hook	Featured	Dir. Steven Spielberg/ Tri-Star
A Party Called Earth	Featured/ Fight Coordinator	Dir. Bruce Cook/ Cook-Nolan Films
The Master(黃飛鴻'92之龍行天下)	Featured/Stunts	Dir. Tsui Hark/ Fight Dir- Brandy Yuen/Golden Harvest Films
Glitch	Co-Star	Dir. Niko Mastorakis/ Omega Pictures
Soy Sauce and Rice	Lead	Dir. Kurt Kaya
In Love & War	Vietnamese Tech. Adviser	Dir. Paul Aaron/ NBC MOW

****BATTLE B-BOY won the Best Independent Film Award at the 8th Annual Chinese-American Film Festival**

TELEVISION

Auction Hunters (S-4)	2 nd Unit Dir/ Stunt Coordinator/ On Camera Expert	Dir. Ian Gelfand/ Spike TV
A&E Biography: Steven Seagal	Himself/ Expert Commentator	
Angel (FOX)	Stunts	Stunt Coordinator- Mike Massa
The Best Damm Sports Show	Stunts	Stunt Coordinator- James Lew
BET's Comic View	Himself/ Stand Up Comedian	BET
MTV ½ Hour Comedy Hour	Himself/ Stand Up Comedian	Dir. Beth McCarthy/ MTV
Into The Night	Himself/ Stand Up Comedian	ABC
Just Funnin'	Reg. Cast Member/ Comedy Writer	Dir. Chuck Nixon

NEW MEDIA

It's a Wash (TBS/Subaru)	Master Ren/ Stunt Coordinator	Dir. Jerry Collins/ DumbDumb Prod.
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COMMERCIALS & MUSIC VIDEOS

Children of the Night PSA	Stunt Coordinator/ Fight Choreographer	Dir. Michael Stahlberg
L.A. Times Theatrical (w/ Master Yuen & Ben Affleck)	Stunt Coordinator/ Writer	Fight Dir.- Yuen Cheung Yan/Dir- Paul Raimondi
Green Hornet Marathon	Lead "Kato"/ Stunts/ Fight Choreographer	Dir. Randy Wong/ FX Channel
Hewlett Packard	Stunts	Stunt Coordinator- James Lew
The Girl Next Door (Saving Jane)	Wire Assist Technician	Stunt Coordinator- Benny "The Jet" Urquidez
Up Here (Powder)	Wire Assist Technician	Stunt Coordinator- James Lew
Say It With Love (The Moody Blues)	Featured	
Special Look (Debbie Allen)	Featured	Director/Choreographer- Michael Peters

INTERACTIVE MEDIA

Full Spectrum Warrior
Art of Fighting 3

Stunt Coordinator
Assoc Prod, Mo-Cap stunts

Sony (for X-Box and PS-2)
SNK of Japan (for Neo-Geo)

DVD (Supplemental & Special Features)

Bruce Lee: Memories of the Master
The Insider

Action Overload: Cynthia Rothrock
Ring to Silver Screen: Peter Cunningham
Interview with Chang-Hwa Jeong
Jet Fighter: Benny The Jet Urquidez
King of the Ring: Keith Vitali
Legacy of a Master: Jeff Imada

Himself/Expert Commentator
Himself/Featured Subject
Director/ Field Producer
Director/ Field Producer
Director/ Field Producer
Director/ Field Producer
Director/ Field Producer
Director/ Field Producer

Dir. Dave Tadman / Cine-Asia (UK)
Dir. Ron Strong/ Hong Kong Legends/Contender (UK)
Dragon Dynasty/ The Weinstein Company
Dragon Dynasty/ The Weinstein Company
Dragon Dynasty/ The Weinstein Company
Hong Kong Legends/Contender (UK)
Hong Kong Legends/Contender (UK)
Hong Kong Legends/Contender (UK)

LIVE PERFORMANCES

- International Mixed Martial Arts Expo 2009-Fight Choreography for Film & TV live demo- Stunt Coordinator, Fight Choreographer, Commentator
- 2009, 2010, & 2011 Diamond In The Raw Stuntwomen's Awards- Stunt Coordinator, Fight Choreographer, Voting Committee Member
- Stand Up Comedian- 14+ years exp- LA Weekly Comedy Pick of the Week, regular performer at The Comedy Store for 10+yrs (Hollywood, Las Vegas, & La Jolla) and at comedy clubs & theaters across U.S. as a national headliner. (Comedy/Writing resume available)

ACTING TRAINING

East-West Players, Los Angeles, CA
Circle Theater, Washington, DC

Glen Chin
Rosina Mason

SPECIAL TALENTS & SKILLS

- Black Belts in Tang Soo Do and Daito-Ryu Jujitsu. 30+ years experience. Also studied various styles of martial arts inc- Tien Shan Pai, Western Boxing, Wing Chun, Sil Lum Pai, American Karate, Kali, Hung Gar, Tae Kwon Do, Okinawan Kenpo, Tai Chi, Chi Gung, Aikido, Shotokan, Kickboxing, etc.
- Experienced in Night Club Security (Bouncer), Bodyguard, and accomplished open tournament point fighter
- Weapons studied- Nunchaku, Staff (Chinese & Japanese), Balisong knife, Escrima sticks, Chinese broadsword
- Fluent in Chinese, Vietnamese, and English
- Accents- Chinese, Vietnamese, Southern, British
- Stand Up Comedian, 14+ years exp. (See Live Performances)

PANELS & LECTURES (Partial list)

- Pilgrim School, Los Angeles, CA- Guest Instructor (1 week intensive)- History of Chinese Fight Choreography, Stunt Fighting Basics
- UC Irvine- Guest Speaker- Game Production and Design, History of Asian action films, Fundamentals of Fight Choreography
- Otis College of Art & Design, Art Institute of California- Guest Speaker- Asian action film history, Fundamentals of fight choreography
- Taught Screenwriting seminars at The Stuntman's Association, Los Angeles, Ca. (multiple times)
- Guest Panel Member at the *Martial Arts Film Festival* at *Black Belt Magazine's 1st Annual Festival of Martial Arts 2005* –Spoke at special screenings of the films- *Legend of the Drunken Master* (spoke w/ James Lew and Karen Sheperd) & *Bloodsport* (spoke w/ Sheldon Lettich)
- Taught workshop- *Fight Choreography for Filmmakers* at The Show Biz Expo, L.A. Convention Center, Los Angeles, CA •
- 2011 *Diamond In The Raw/Stuntwomen's Awards*- participated on a panel with other stunt professionals and taught the workshop- *Finding the right camera angles for fight scenes*.

JOHN KRENG

John Kreng has had a successful multi-faceted career in the entertainment industry working as a Stunt Coordinator, Fight Choreographer, Stuntman, Producer, Stand-Up Comedian, Author, Screenwriter, Actor, Video Game Designer/Producer, and Stuntman. Born in Washington, D.C., the son of the Cambodian Ambassador to the United States, John is of Chinese and Thai descent, and is fluent in Vietnamese, Chinese, and English. After his father died before John was one year old, his mother decided to stay in the U.S. so he could have a better education and the freedom to be successful at whatever he desired.

As a Stunt Coordinator, Fight Choreographer, and Stuntman, John has worked with both Asian and Western luminaries that include **Jet Li** (李連杰), **Yuen Cheung-Yen** (袁祥仁), **Tsui Hark** (徐克), **Steven Spielberg**, **Roger Corman**, and the late **David Carradine**. His first stunt job was to fight legendary action star, Jet Li in *The Master* (黃飛鴻 92) a Hong Kong film shot the mid 80's, at a time when martial arts action films from Hong Kong was at it's most influential and creative peak, while also extremely physically demanding. John also choreographed the action for his peers as the stunt coordinator of the **2009, 2010, & 2011 Diamond In The Raw- Stuntwomen's Awards** and is the author of the only in-depth textbook on screen fighting, ***Fight Choreography: The Art of Non-Verbal Dialogue***, and is currently working on ***The Fight Choreographer's Handbook: A Guide for Filmmakers*** (set for a Spring 2013 release).

John is a utility stunt coordinator that also specializes in fight choreography. He brings many elements to the table and is equally at home choreographing rough and tumble Western style brawls as well as precise and intricate Hong Kong style fights. Living a dual life as an Asian-American has also helped John when working with talent from East and West because he understands both the Western and Asian approaches to action on film because they have different mythologies when it comes to acting non-verbally (a.k.a. action).

He has an intellectual and practical approach to when it comes to choreographing cinematic action and fights based off his training, education and real-life encounters, the understanding of both eastern and western culture and mythology, and topped off with his absolute love and knowledge of the history the action film genre. As a result, John has lectured at numerous film schools, professional industry events, and appeared in several documentaries. He has also combined martial arts with different styles of dance on several different projects including the feature ***Battle B-Boy*** (as Actor, Stunt/Fight Coordinator, Producer) and has worked with well-known dancers and choreographers that include **Debbie Allen**, **Michael Peters**, and **Vanilla Ice**. The film ***Battle B-Boy***, won the **Best Independent Film Award at the 8th Annual Chinese-Hollywood Film Festival**.

John has been studying various styles of martial arts since childhood, has **over 35 years of training and teaching experience**, and holds **3rd degree black belts in Tang Soo Do and Te -Katana Jujitsu**. He has been taught by some of the world's elite martial artists that include Stuart Quan (Shotokan), Keith Vitali (American Karate), Asa Gordon (Kick-boxing), Hawkins Cheung (Wing Chun Kung Fu), Jeff Mulvin, and Benny "The Jet" Urquidez (Ukidokan Karate). He is an accomplished **tournament fighter**, has worked as a **bouncer** at several LA nightclubs, and was a **bodyguard** for celebrities like Richard Pryor. John brings practical knowledge and understanding of the human psychology of how and fight why we fight. He has been featured and/or appeared in ***Black Belt***, ***Martial Arts Training***, ***Impact (UK)***, and ***Inside Karate magazines***. Some of his real life experiences are published in the book, ***Bully-Proof Your Child, by Keith Vitali***.

John was an art major in college, having attended **Parsons School of Design** in New York City, and studied **screenwriting** at **UCLA**. He brings the unique knowledge to the stunt world with his understanding of the 3-act structure to an action scene (in relation to the story), while also understanding the visual aesthetics and composition that a fight needs to look appealing to audiences, and keeping them grounded with the films vision of "reality." In addition, being a **veteran stand up comedian (14+ years experience)**, John has honed his comedic instincts and understands the mechanics of comedy, where he can easily apply it to his fight choreography when needed.

As a **Stand-Up Comedian**, John started out in Washington, D.C. at The Comedy Café alongside other promising young comedians at the time- Martin Lawrence and Tommy Davidson. After moving to Los Angeles, he was a regular performer at ***The Comedy Store*** for over a decade, where he honed his act and learned from the world's best comedians like Richard Pryor, Robin Williams, Jim Carrey, Chris Rock, and Sam Kinison, to name a few. His act is unique and personal, basing much of his material off his personal life and growing up in an Asian-American family in America. He has **3 national TV appearances** to his credit, was the first non-African American comedian to appear in ***BET's Comic View***, performed all across the country as a **National Headliner**, and was ***L.A. Weekly's Comedy Pick of the Week***.

Working in the interactive media as a **Videogame Producer and Designer**, John has been able to combine his talents as a screenwriter, fight choreographer, martial artist, comedian, and graphic artist all into one job. Some of the titles he worked on were ***Art of Fighting 3*** (Associate Producer and Mo-Cap Artist) and ***Full Spectrum Warrior*** (stunt coordinator). He has worked **for TH-Q, Mattel, SNK of Japan, Sony Pictures**, and **Disney**. John is a featured interview in the book, ***Ultimate Game Design by Tom Meigs***. He is arguably **the only stunt coordinator with actual hands on video game production experience from initial concept to finished product**.

As an **Action Film Historian**, John's extensive knowledge and passion for the genre (since he was a child), has led him to write for several martial arts and entertainment magazines, providing some ground breaking interviews with Jackie Chan, Sammo Hung, and Yuen Woo Ping. He was also a **Film Critic** with a monthly column, and was the Coordinating Editor, Project Supervisor and Sole Writer of the ***25th Anniversary Tribute to Enter the Dragon & Bruce Lee***, published by **TC Media**. For home entertainment, he was a **Director, Segment Producer, Interviewer**, and **Special Consultant** to many special features on DVD for **The Weinstein Company**, **Contender Entertainment Group (UK)**, **Cine-Asia** and wrote an essay along with filmmaker Eli Roth that is included in Chan Wook Park's ***Vengeance Trilogy*** box set for **Palisades/Tartan Home Video**. He also gave on-camera interviews for ***A&E's Biography: Steven Seagal*** and ***Bruce Lee: Memories of the Dragon*** commenting on the action icons films and explaining what made them special. He was also the featured subject of a special features documentary ***The Insider***, where he recounts his experiences of working with Jet Li on *The Master*.

Date: June 13, 2012

To Whom It May Concern:

I have had the pleasure of working with John Kreng on several productions, with budgets ranging up to \$2 million and I have found John to not only be a professional who excels as a Stunt Coordinator/Fight Choreographer, but John brings the senses of a storyteller, combined with a practical eye pointed at productions needs and limitations.

The first production that John and I worked on together was underfunded and the schedule was too short for such an ambitious production. As a Producer, I constantly had to scramble to get everything just to fall in to place, and I remember as we headed towards the first stunt sequence to be shot for the film, I was rather worried about how long our day was going to run. Well, all my worries were for naught, as soon as we were ready for John, he and the stunt men and women he brought in, were more than ready for us. That first stunt sequence went smoother than simple dialogue scenes we had shot earlier in the day. Every sequence for the rest of that show went just as smoothly. No injuries, no delays and every stunt as good, if not better than we could have hoped.

Since then, I am proud to say I have been able to work with John on two other films and he brought that same professionalism and the ability to work with a director to deliver what the films needed on each of those projects. I would work with John again in a heartbeat, and I would highly recommend John to any other Producer.

Sincerely,

Kevin Bocarde
Producer
Dry County Entertainment

Contact info available upon request

August 1, 2012

Dear Filmmaker:

John Kreng is one of the most knowledgeable and collaborative Stunt Coordinators and Fight Choreographers I have had the pleasure to work with. He is resourceful, tenacious, and well versed in the storytelling through motion and combat.

What amazed me right away is his vast knowledge of films in all genres, in combination with his experience in both filmic and practical combat, John can be extremely versatile and yet at the same time uniquely specific when molding a style, fighter, stuntman, dancer, or actor.

His easygoing manner allows him to work under the most grueling circumstances and with some pretty stubborn egos. And his ability to quickly assess a performer's physical abilities allows him to create effective and impressive stunts and choreography.

I write all of this from first hand experience. John was my Stunt Coordinator, Fight Choreographer, and Producer on my very first dance martial arts feature, Battle B-Boy. With an extremely limited budget and time, John worked tirelessly with B-Boys, Ballet Dancers, Novice Actors, as well as his very capable stunt team, and pulled together breath taking sequences and jaw-dropping stunts; All without any injuries. Everyone felt safe under his supervision, which allowed each performer to push him/herself to the limit.

I highly recommend John to any filmmaker who is looking to create unique, story and character driven action in their work. Be prepared to learn, to grow, and to have an amazing time! I certainly can't wait to work with John again!

Yours truly,

Frank Lin
Writer/Director
Battle B-Boy
thebattleboy@gmail.com



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London
United Kingdom
NW1 7BB

18th September 2012

To whom it may concern,

I have known John Kreng since 2004 and can highly recommend him as a producer and director of featurettes and supplementary material for Blu-ray and DVD.

During the time I have known John, I have been Brand Director of the UK's leading Asian Cinema brands, ***Hong Kong Legends*** and ***Premier Asia***. I was also Vice President of Asian Brand Management and Post Production for The Weinstein Company between 2006 and 2008, launching and building the ***Dragon Dynasty*** brand during that period. I am currently a creative producer and brand consultant for ***Cine-Asia***, the pre-eminent Asian Cinema brand in the United Kingdom.

In my related capacity as DVD producer for each of the aforementioned brands, John and I collaborated on a number of important projects, as follows:

- **THE INSIDER: INTERVIEW WITH STUNTMAN/AUTHOR JOHN KRENG (The Master) HKL**
- **JET FIGHTER: BENNY THE JET URQUIDEZ (For Wheels On Meals) HKL**
- **KING OF THE RING: KEITH VITALI (For Wheels On Meals) HKL**
- **LEGACY OF A MASTER: JEFF IMADA (For Fist Of Fury) HKL**
- **TRAILBLAZER: CYNTHIA ROTHROCK (Shanghai Express) TWC**
- **INTERVIEW WITH CHANG-HWA-JEONG (King Boxer) TWC**
- **ACTION OVERLOAD: CYNTHIA ROTHROCK (Above the Law) TWC**
- **FROM THE RING TO THE SILVER SCREEN: PETER CUNNINGHAM (Above the Law) TWC**
- **SEVEN SWORDS DELETED SCENES ASSEMBLY (Seven Swords) TWC**
- **BRUCE LEE: MEMORIES OF A MASTER (For Young Bruce Lee) Cine-Asia**

Primarily, John acted in the capacity of U.S. Field Producer and Director for each of the featurettes and was responsible for securing the participation of talent, structuring interviews, directing subjects on camera and organizing locations & logistics, in line with our allocated budgets and specified technical standards.

Additionally, John is a published author of the respected '***Fight Choreography: The Art of Non-verbal Dialogue***' and consequently brings a wealth of knowledge as a creative consultant and action-film historian, providing valuable insight in the areas of film-craft and action choreography.

At all times, I have found him to be dependable, industrious, insightful and courteous. He works extremely well with talent and can always be relied upon to prioritize the needs of the production, even under challenging circumstances.

I believe John will be a tremendous asset to your project, and he has my highest recommendation. If you have any further questions with regard to his work, please do not hesitate to contact me at any time.

Sincerely yours,

A handwritten signature in black ink, appearing to read 'Brian White', with a stylized, flowing script.

Brian White
Executive Director

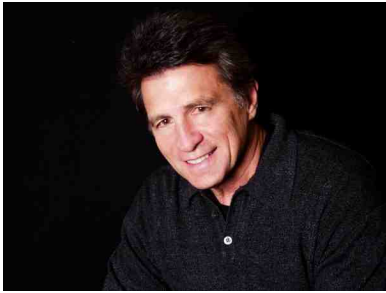
Mobile: +44777 256 3874
Email: brian@tiger-rock.co.uk
Web: www.tiger-rock.co.uk

COMMENTS FROM ENTERTAINMENT PROFESSIONALS

"I've had the pleasure of working with John Kreng for over 30 years in both the martial arts and entertainment world. In the martial arts world, **John's knowledge of the arts, his incredible skill level and his tremendous positive attitude gained him the respect of both friends and peers in the industry.**

Now John Kreng has taken his considerable talents in the martial arts industry and applied them to the entertainment world performing stunts and choreographing fight scenes for films.

The reality is that designing stunts and fight scenes for films is an enormously stressful and difficult job. It requires someone with incredible leadership skills; someone who communicates well with others, unrelenting in their persistence, knows exactly what they're attempting to accomplish and is accountable to get the job done on time and on budget. **Of course, accomplish all of this in a positive manner that instills confidence in others to also do their jobs well.** I've just described my working experience with John Kreng to a tee."



Keith Vitali
Actor, Producer, Author
World Champion & 3-time National Champion
Co-Star of *Wheels on Meals* with Jackie Chan
Black Belt Hall of Fame Inductee

"John is not only a highly-trained martial artist; he is an aficionado of the art form. His knowledge base is so broad from working with so many masters of the form, that he is truly an expert. To read his words in his latest primer, or hear him speak in interviews truly shows he loves the martial arts in all of its flavors, for better or for worse. Even if he sees something done badly in a film or in a demo, **John is just like Quentin Tarantino but without the rambling.** He is quick to point some glimmer of the positive in it, and knows exactly how it can be improved.

It is obvious John's spirit is resolute. You can tell from any given conversation with John, that he is truly glad that he can share with the masses his special knowledge of something so passionate to him."



Greg Reifsteck
Former Special Reports Editor, Variety
Writer for Fangoria, American Cinematographer and Moving Pictures Magazine

“John Kreng is a revelation.

I had read his book “Fight Choreography,” so it was clear he knew not only the history of action cinema around the world, but also what makes an action scene “palm-sweatingly” effective – and, conversely, what can make it utterly snooze-inducing. But a master of theory does not a good stunt coordinator make.

Thankfully, for me, John proved in the first five minutes of his Film Fighting Workshop that he’s also a master stunt coordinator, as well. His hands-on seminar was fast-paced, safe, and enlightening. It peeled back the magic that is film fighting, perfect supplementing my years of kung fu and karate training. I learned everything from hits and reactions to low falls and tumbling. **In fact, I learned more about stunt fighting during his five-hour class than I have in my five years of making short movies. What he taught is just not available in a dojo or film-school setting.**

John Kreng is the real deal who does it all: action cinema historian, effective martial arts trainer, inspiring acting coach, versatile fight choreographer, and innovative stunt coordinator.”



Patrick Young

Filmmaker, Stuntman, Entertainment Writer for Black Belt Magazine

“I first met John Kreng while working on the film, *The Helix... Loaded*. I had worked with other stunt coordinators and fight choreographers before and had both good and horrible experiences. I knew John was different from the moment I met him.

John has a patient and caring spirit that is rarely seen in this industry and perhaps any other. I had never done any martial arts training before in my life, for film or otherwise and John’s task was to create the illusion that my skills were similar to Keanu Reeves in *The Matrix*. A daunting task indeed.

John worked with me extensively and diligently, through failures and triumphs. He never allowed me to get down on myself and was always there with an encouraging word when I finally nailed the difficult choreography. When I watch the film now, I’m amazed that I actually look like I know what I’m doing!

I recently attended John’s fight choreography course in order to sharpen my skills for a new role as a counterterrorism operative. I trained with a class full of students on various levels of experience and I watched John work with each and every one of them as he had with me, inspiring them to dig deep, train hard and do it until they got it right. I highly recommend John Kreng’s course!”



Scott Levy, Actor- Producer

"I was given a great opportunity to work with John, one of the top stunt coordinators in LA. Not only was he good at the physical aspect of the fights, he made it easy to incorporate the emotional elements of the character into the fight sequences. **Every punch or kick had a meaning behind it. He made fighting make sense and believable even from actors who had no/limited prior training.**"



Samantha Brooke
Samantha Brooke
Actress

"I can truly say that the first real step I took towards my screen-fighting career was when I enrolled in John Kreng's stunt fighting workshop. In that workshop, I learned the meaning of light, moderate, and hard reactions. We covered everything from basic punches to intermediate falls and even created our own fight sequence at the end of the workshop. In the fight sequence, we had to create a story with our fight and verbally explain the beginning, middle and the end of the fight before we received a passing grade.

Another helpful tool that sets John Kreng on a different level from other Stunt Coordinators is his very insightful book titled "Fight Choreography: The Art of Non-Verbal Dialogue." This book teaches you the difference between real fighting on the street and fighting for the silver screen. You learn about the different fighting styles such as Offensive, Defensive and counter-attack fighting styles. He also break's down the elements of a fight scene from the rhythm and timing of the fighting to making the fight have a meaning, but at the same time being visually effective and exciting.

After taking John's class and reading his book, I went from an acting resume of two projects to ten and counting. I feel that people want to work with me now because I understand what they want and can perform in front of the camera with confidence.

I dare you to find another stunt coordinator that can explain the history behind stunts and screen fighting, and also show you how to throw proper technique, explaining things in a way that just makes sense. John is the total package, point blank. John is a walking, talking book of experience."



Eric Watson
Stuntman, Stunt Coordinator

"As a frustrated filmmaker that had done some action fight films, I still just couldn't seem to master the cutting edge action-fight scenes that many Hong Kong films had; so I sought out John Kreng for guidance. Over the last three years it has been an adventure. When I hired John as a Stunt/Fight Coordinator, not only did John take the time to invite me out to the film set he was currently working on, but he also mentored me on correct camera angles, edit points, and story.

He also told me about his book *Fight Choreography: The Art of Non-Verbal Dialogue*. Okay, the funny thing, is after reading this book and listening him speak at a lecture, I re-wrote the fight scenes in my scripts, realizing there was no story in the fights or second objectives.

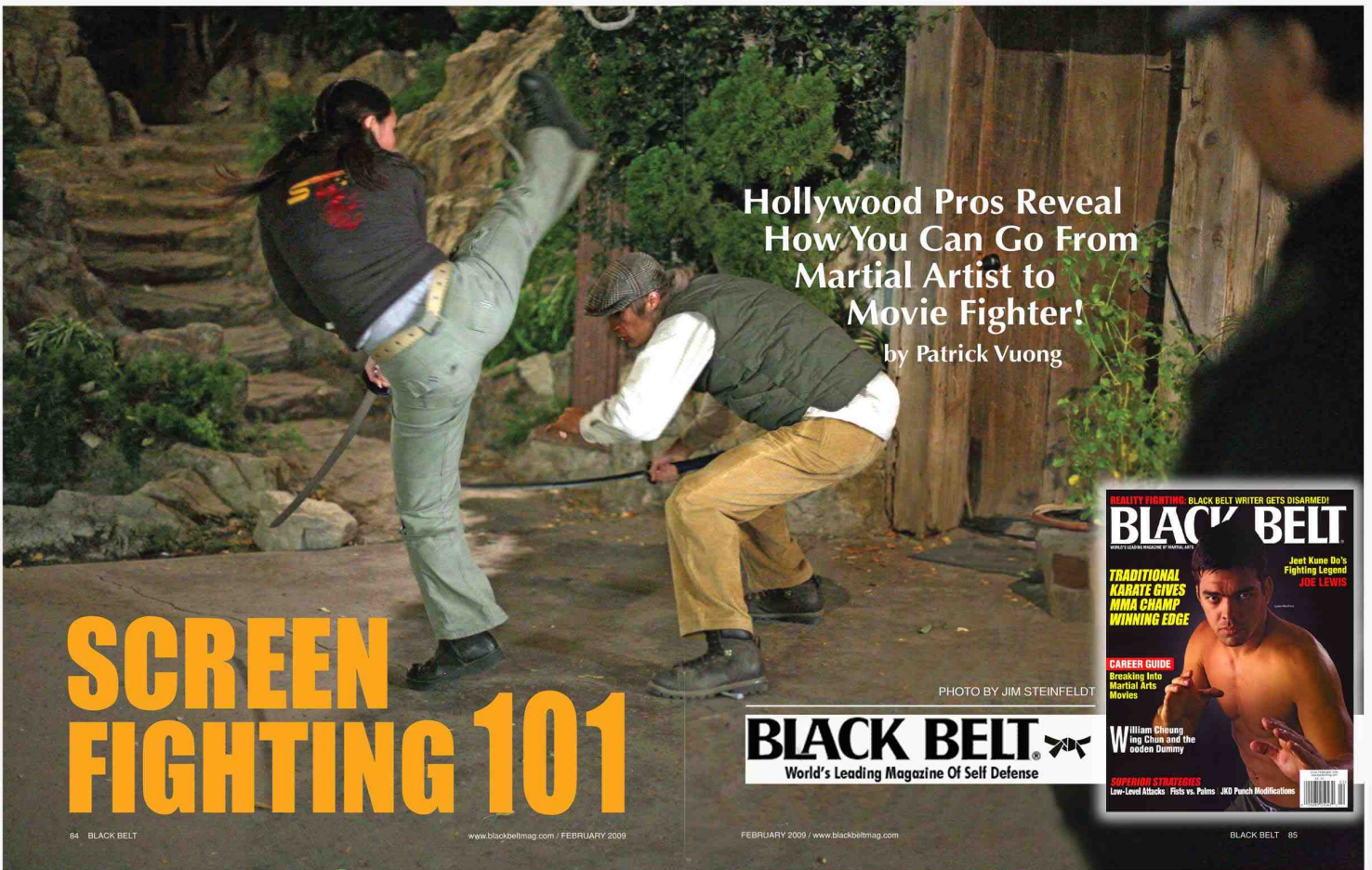
When working with him on set, he is able to problem solve, think quickly, and come up with amazing and creative fight scenes. He remained calm, positive, energetic, and protective of his stunt professionals and the crew. He is patient and kind when working actors, both with experience and those unfamiliar to action. He is able to take the actor's talents (whether they are skilled a marital artist, golfer, dancer, or baseball player) and uses their talents to craft amazing fight scenes safely.

If you want off the hook action scenes, I would strongly suggest you don't do another action film without John's guidance. Watching him create 18 fights scenes with dancers on the film "*Battle B-Boy*" sold me on his creative talents.

John Kreng is an amazing Renaissance man who is loyal, has integrity, and an expert in what he does. Whatever you chose to hire John Kreng to do, you will not be disappointed and he will keep you smiling."



Melissa Tracy
Director, Producer, Screenwriter



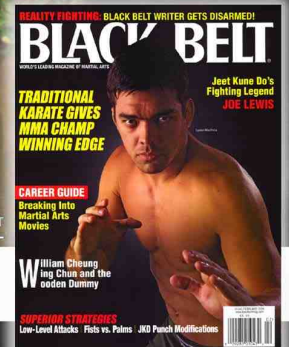
SCREEN FIGHTING 101

Hollywood Pros Reveal
How You Can Go From
Martial Artist to
Movie Fighter!

by Patrick Vuong

PHOTO BY JIM STEINFELDT

BLACK BELT
World's Leading Magazine Of Self Defense



Martial-artists-turned-screen-fighters can have a variety of on-screen roles, from thugs who get beat up by the heroes to stunt doubles who substitute for the stars when safety or skill is a concern. Here, in a scene from "Night of the Templar", Peter Thomas doubles for David Carradine as Mary Christina Brown fires a kick at him.

You've watched kung fu flicks all your life. You're a regular at your *dojo*, maybe even a black belt. Perhaps you've taken your lumps trying to re-enact those crazy parkour clips on YouTube. Does that mean you're ready for a career as a screen fighter, a performer who gets the pleasure of eating one of Tony Jaa's kicks?

Not necessarily.

The attributes you need to succeed in the martial arts/stunt world extend far beyond executing high-flying *wushu* kicks and graceful *aikido* rolls. In fact, you don't even need to be a master.

"That is the illusion that the actor's skill infuses into his or her role to make it convincing," stunt coordinator John Kreng says. "A screen fighter requires different skills than what we expect from a real-life martial artist."

Prerequisites

Kreng knows what he's talking about. Aside from earning black belts in *tang soo do* and *te-katana jujitsu*, he's been a screen fighter and stunt coordinator for two decades. Recently, he penned *Fight Choreography: The Art of Non-Verbal Dialogue*, a comprehensive textbook about stage and screen combat. The book's 12 chapters explain the intangible aspects of movie fight scenes that a karate studio or acting class just can't teach you.

Kreng, who fought Jet Li three times as three different characters in 1989's *The Master*, says that even though the best stunt fighters usually aren't grandmasters, they must be capable in at least two martial arts.

"The more diverse your training, the better because you never know what will be asked of you," Kreng says. "Back in the 1970s and '80s, you were able to get away with being proficient in one style, but not today. The demands and expectations on a screen fighter and fight choreographer are much [higher] than back then."

So what are the best systems to learn for the silver screen? >>



John Kreng (far left) supervises *Night of the Templar* co-star Mary Christina Brown and screen-fighter Peter Thomas (stunt-doubling for David Carradine) as they rehearse a sword scene using bamboo shinai for safety.

PHOTO BY JIM STEINFELDT

"I used to think that there were only certain styles that would look good on film, but Steven Seagal stylized aikido, made *Above the Law* and blew that concept out of the water," Kreng says. "So there is no [single best style]. You have to be proficient in different styles—or at least understand [different] techniques, their applications in real life and how you could stylize them to work on-screen."

Stunt-fighters-in-training should combine a soft style such as aikido with a hard style such as *kenpo*, says Keith Vitali, a veteran filmmaker, actor and fight choreographer. "When I did a fight scene with Jackie Chan and Sammo Hung in *Wheels on Meals*, I needed to be able to deliver quick, soft-style techniques to keep up with the Asian type of screen fighting," says Vitali, a *Black Belt* Hall of Fame member and former karate champion. "Just imagine if my response to the director before fighting Jackie Chan was: 'I can't do that. Can all of you change your techniques to fit my style of fighting?' Yeah, right! I would have been fired instantly."

Kreng suggests that rookies sign up for stunt workshops and theatrical combat classes to get an edge. "Even better, take mime classes in which movement and action are stressed to communicate with the audience," he adds. "You will be limiting yourself and your job opportunities drastically if you do not know how to act."

Homework

The next step in your stunt-fighting schooling is doing your homework. Study as many movie battles as possible and become a fight-film connoisseur, Kreng says. "Watch what everyone else is doing and think about what you might do differently in each situation. Study camera angles that make a fight scene pop on-screen and what makes it look flat. Know what techniques are effective on-screen, what are not and what needs to be stylized or exaggerated for the technique to read on film."

Kreng also recommends watching fight scenes without sound so you can study the camera angles and edit points without the audio distractions. Next, compare si-

lent Hong Kong screen scraps with muted American movie battles—the aesthetic differences will become more apparent, he says.

Watching amateur clips posted on Web sites like YouTube can teach you valuable lessons, he says. "[A] good majority of them do not tell a story with their choreography. They are afflicted with a disease called 'cool-move-itis.' There needs to be a reason for the fight, even if it is a short film. This is what distinguishes the professionals from the amateurs."

Kreng's *Fight Choreography* explains that every on-screen conflict—much like a screenplay—consists of a three-act structure: beginning (cause of the first attack), middle (battle) and end (finishing blow).

"A choreographed fight should be looked at as a nonverbal narrative that advances the story," he says. "The techniques used, the intent behind them and how each character reacts to each strike should be looked at much like lines of dialogue."

Experiments

Most stunt coordinators acknowledge that there's only so much you can learn from books and DVDs. Eventually, you'll have to move from the theoretical to the experimental.

"Get a video camera and experiment with some people who want to help," Kreng says. "Challenge yourself and give yourself different scenarios and styles of fights. Most important, do not fall in love with your choreography because that does not leave room for change and you will not grow from it."

James Lew, a stunt coordinator who's fought everyone from Chuck Norris to Jean-Claude Van Damme, says that once you've pinned down your best choreography, burn a one-minute demo of your best moves on a DVD. Showcase your entire arsenal of hit reactions, falls, strikes and blocks. Be sure to show emotions.

"It's very important to perfect your per-

PHOTO BY RON STRONG

Rookie screen fighters often don't realize that filmmaking is all about the "hurry up and wait," says fight-choreographer John Kreng (second from the left). Here, Japanese pro-wrestler Ultimo Dragon conserves his energy while Kreng and crew prepare for another take.

www.blackbeltmag.com / FEBRUARY 2009





Screen fighting is nonverbal dialogue, says Fight Choreography author John Kreng. Here, David Carradine practices the language of action with co-star Mary Christina Brown in a sword-dueling scene that Kreng choreographed.

PHOTO BY JIM STEINFELDT

formance with all the emotional content and truth of a real fight situation," says Lew, who staged the fight choreography for 2008's *Get Smart*. "I look for technical skills, but just as critical is seeing the martial spirit in your eyes and soul."

Lingo

Even with a flawless demo reel, you can ruin your chance at nabbing that first stunt-fighting gig if you talk like a clueless amateur. A rookie screen fighter who doesn't know the difference between "centerline" and "crossing the line" is like a med student who doesn't know a scalpel from a stethoscope.

So here's a look at the basic stunt-fighting hierarchy, according to Kreng, starting at the top of the totem pole:

Second-unit director: The person in charge of filming action sequences; handles the technical aspects of lighting and setting up the action scenes with the stunt coordinator; often a former stunt coordinator.

Stunt coordinator: The person who

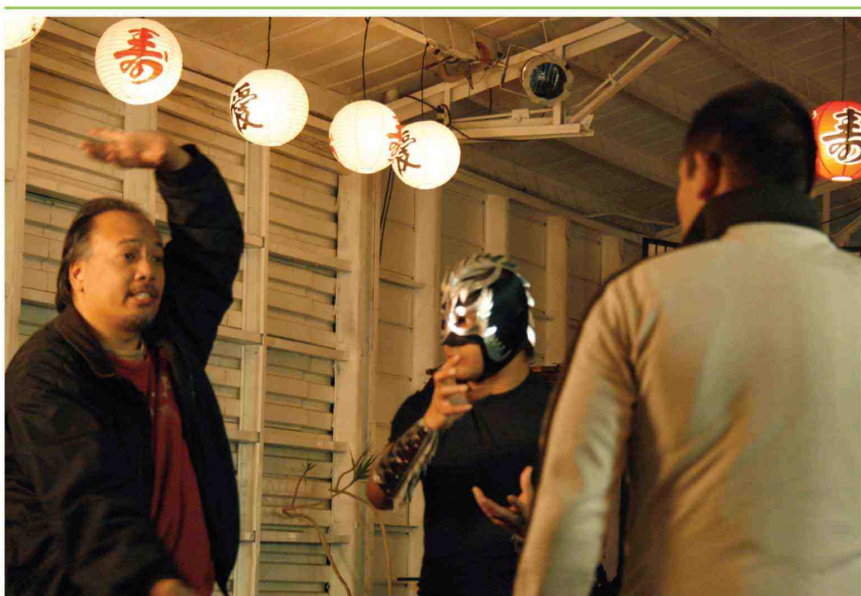
heads the stunt department; hires all stunt personnel and answers to the producer and director.

Fight coordinator: The person who comes onto a project when a stunt coordinator doesn't specialize in fight choreography or doesn't have time to set up the fights; also known as a fight choreographer.

Screen fighter: A specialized stunt performer who appears on-screen as an attacker or stunt double; different from a stuntman, who performs high falls or gets lit on fire, and from an actor who performs his own stunts.

Graduation

If you've studied and trained hard, it's time to graduate to the "reel world." Unlike an actor who wants to be an action star, stunt performers don't have agents to get them roles. They have to chase after gigs themselves. The job hunt starts with having a solid résumé, an 8-by-10 head shot and a short demo DVD.



First Gig

You've done it. You've beaten the odds and secured your first screen-fighting role. Now what?

PHOTO BY RON STRONG

Crafting a fight scene is a team effort, so there's little room for big egos, John Kreng (left) says. Here, he collaborates with Japanese pro-wrestler Ultimo Dragon and stunt-fighter David Chan Cordiero for an on-screen battle in a short movie.

Ultimo Dragon poses to emphasize an emotional "beat" after dispatching David Chan Cordeiro. In movie production, actions that are never seen in martial arts training are frequently used for dramatic effect.

PHOTO BY JOHN KRENG

Arrive on set early with the fight choreography memorized and your stunt pads and gear in hand, Lew recommends.

"This is not like clocking in to work at a factory and walking through the doors at exactly 8 a.m.," he says. "Get to the set at least 15 minutes earlier than your call time—'on time' is late in my book. Sometimes the director might want a walk-through right at call time before you get into wardrobe and makeup. The stunt or fight coordinator would need you there ready to do this walk-through."

Prior to filming, the stunt coordinator will tell you what you'll do while you prep for the scene, Kreng says. Use this time to



5 Commandments for Screen-Fighting Rookies

Nothing screams "poseur" like an amateur who hasn't done his research. While that adage applies to almost all fields, it's especially true in the martial arts/stunt world of movies and television. If you want to become a screen fighter, follow the five guidelines that fight coordinator John Kreng has identified:

Tell a Story. In real life, a martial artist fights for self-preservation, but in films and on television, it's to entertain and advance the story through the combat. You have to show the audience your intent, struggle and reactions nonverbally.

Learn New Moves. A screen fighter needs more than a handful of techniques in his arsenal. "When real martial artists get their shot for a lead in a film, they get insecure and do what they know best," Kreng says. "It ends up being really boring after the first two fights. Each fight should be different and better than the one that preceded it. Having a trademark move from film to film is the mark of a huge ego. Bruce Lee never had a signature move, so why should you?"

Telegraph. Martial artists are taught to hide their intent and mask their moves. "In film, it is the complete opposite," Kreng says. "You have to throw a technique so the camera can see it in order for it to be effective." If the audience can't see your techniques, how will they know you're any good?

Show Emotion. Acting like an unfeeling robot will get you nowhere. "You can have the greatest martial artist in the world on-screen performing some of the most difficult techniques known to man," Kreng says, "but if he or she does not have any charisma or cannot communicate feelings and emotions while making it look natural, it's no good."

Study Movie Physics. Aspiring screen fighters must understand why ineffective self-defense moves can be dazzling on-screen. "The reason for throwing a technique [in movies] is much different than in real life," Kreng says. —P.V.

become a sponge.

"Keep a low profile and learn as much as possible by watching others," Kreng says. "If you are doubling an actor, you need to learn to imitate how the actor moves [while] walking, sitting, standing, etc."

There's a good chance you won't re-

ceive a screenplay to study, so Vitali offers some no-nonsense advice: "Keep your mouth shut at all times, stay out of the way of the busy crew and when your time comes, know where your mark is, perform your moves exactly as the coordinator wants [and] make the star shine with your

great reactions. Simple, isn't it?"

Risks

The reality is that it's extremely difficult to break into Hollywood, Kreng says.

Think about it: Screen fighters regularly put their lives at risk. If you were in their

“There is no [single best style]. You have to be proficient in different styles—or at least understand [different] techniques, their applications in real life and how you could stylize them to work on-screen.”



shoes, would you want to work with a novice who had yet to pay his dues?

"Stunt coordinators have a regular set of stunt people they use all the time, and they would rather use someone they know as opposed to one they are not sure of," Kreng says.

He managed to parlay his nationally ranked karate-tournament record into a screen-fighting career, but it took Leong months of knocking on doors, handing out résumés and shaking hands before he got his first stunt role.

For stuntwoman April Weeden-Washington, the path to success was much longer—it took her 10 years to get her first big break. Since then, she's stunt-doubled for

everyone from Halle Berry to Jennifer Lopez and is known for her precision driving, horseback riding and screen fighting.

"You have to believe in yourself, have a strong faith base and believe you can climb to the top of the mountain," Weeden-Washington says. "There wasn't a day that went by when I wasn't in a dojo or driving on the track."

A screen-fighting career is hard to obtain and perhaps even harder to maintain. The pay can be great—almost \$800 for a day's work is the minimum if you're a member of the Screen Actors Guild—but it's also sporadic. Plus, the hours are seldom nine to five; late-night filming, weekend shoots and commuting are constants, and they can wreak havoc on your personal life.

And let's not forget that a screen fighter's life—let alone his livelihood—is at risk any time he participates in a big scene. "For the money we get, [it's clear] we're doing it for the love," Weeden-Washington says. ✕

PHOTO BY RON STRONG

*Sometimes on-screen brawls call for creativity, especially when a stunt performer is no longer available. Here, the makers of *Ultimo Dragon's* short movie needed close-up reaction shots of the Japanese wrestler eating a few kicks, but the other screen fighters had left for the day. To save time and maintain control, John Kreng slid his arm into a pair of jeans and his hand inside a shoe to simulate a kick.*

About the author:

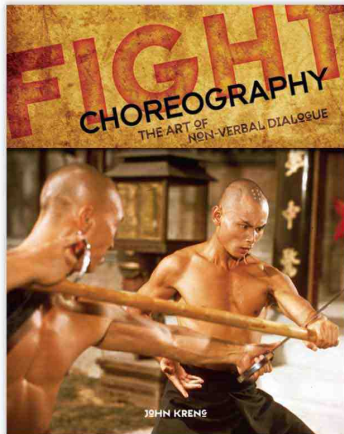
Patrick Vuong is one of Black Belt's contributing editors. For more information about him or John Kreng, visit www.blackbeltmag.com/archives/who/.

"...you'll probably use this book until the spine breaks and the pages fall out."

—Monica DeLeeuw | Microfilmmaker.com

"...solidly lays down a path for anybody interested in learning the process of creating a simple or stylized fight scene for TV, film, stage and videogames."

—Dr. Craig Reid | Kung Fu Cinema.com



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. *Fight Choreography: The Art of Non-Verbal Dialogue* 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!

About the Author

Author John Kreng has been studying martial arts since 1973 and holds black belts in Tang Soo Do and Te Katana Jujitsu. As a stuntman, fight choreographer, and/or stunt coordinator he has worked with Jet Li, Tsui Hark, Steven Spielberg, and Yuen Cheung Yen. His love of martial arts/action films led him to become a contributing editor for several martial arts and film review magazines.

BY JOHN KRENG | ISBN: 1-59200-679-5 | PRICE: \$34.99

ORDER NOW AT 1.800.648.7450 OR VISIT WWW.COURSEPTR.COM
FIGHT CHOREOGRAPHY IS ALSO AVAILABLE AT AMAZON.COM AND OTHER FINE RETAILERS

SELECTED REVIEWS & COMMENTS ON THE TEXTBOOK
FIGHT CHOREOGRAPHY- THE ART OF NON-VERBAL DIALOGUE
BY JOHN KRENG

"...one of the most impressive books I've ever read about fight choreography and should be essential reading, not only to stunt fighters and film-makers, but any full blooded fan of the fight-film genre. Kreng doesn't try to lecture, but he gets his point across as you realize this is someone who is still a fan of the genre, but also works within the genre and has been on the receiving end of the action beats he talks about."

Mike Leeder
IMPACT MAGAZINE (UK)

"Kreng knows what he is talking about...The book's 12 chapters explain the intangible aspects of movie fight scenes that karate schools or acting class just can't teach you."

Patrick Vuong
BLACK BELT MAGAZINE

"This is the first time in any language that a real unifying approach of how to mix all the cinematic elements of fight choreography has been engagingly detailed into a veritable know-how of historical and technical clarity.... Solidly lays down a path for anybody interested in learning the process of creating a simple or stylized fight scene for TV, film, stage and videogames.... Any university that claims to have reputable Film Departments or intense extension programs that boast about providing complete curriculums and courses that fully prepare their students for a career in film, TV and video production, should use 'Fight Choreography' as a required text."

Dr. Craig Reid
KUNG FU CINEMA.COM

If you're planning a low-budget "starter" film with a couple of brief action sequences, intending to work your way up the budget scale, you'll probably use this book until the spine breaks and the pages fall out. Trust me, this is a compliment! Even for someone who only intends to a few fight sequences, this book could save them from some costly mistakes. Plus, a reader may just discover a whole new love in fight choreography!

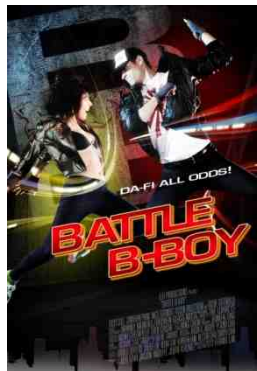
Monika Deleeuw-Taylor
MICROFILMMAKER.COM

"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, and 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."

Jason C. Leboeuf, Professional Stuntman

REVIEW OF BATTLE B-BOY by Albert Valentin

RATING: 4 out of 5 Stars



Get ready to learn the sport of “da-fi” in this exciting action packed film that is best described as a martial arts version of YOU GOT SERVED (2005).

A group of hip hop dancers work in children’s parties to get some money for various reasons. They are Mike (Jonathan Phan), Ben (Angel Catindig), Richie (Richie Greenfield), and Jay (Ricky Cole). When Mike learns of his father Sam (Howard Fong) needing surgery, he is nearly robbed by two thugs. Using his dancing skills, he fights them off, attracting the attention of Sam’s old friend Jimmy (John Kreng).

Jimmy introduces Mike to the world of “da-fi”, the art of dance fighting. Jimmy describes da-fi as a dance battle with real contact fighting. When Mike gets lucky in his first da-fi bout, he recruits his friends and good friend Rachel (Allison Dahlstrom) to join them. With Jimmy as their trainer, the team begins to persevere in the latest da-fi tournament. This comes when Mike learns that his father will need a quadruple bypass that will cost \$85,000. When Jimmy informs the team that they will each win \$100,000 if they win the tournament, they prepare for the battle of a lifetime, one that may change the lives of the five friends forever.

The art of the “dance battle” has been used since the 1980’s with amazing choreography in films like BREAKIN’ 2: ELECTRIC BOOGALOO (1984) and BEAT STREET (1984). However, in the more recent battles, the dance battle has taken a surge thanks to films like YOU GOT SERVED (2005) and STOMP THE YARD (2008). Writer-director Frank Lin came up with the great idea to take the dance battle and mix it up as a martial arts-themed film and the formula truly works here.

What is great in the film is the casting of the five friends of the film. Jonathan Phan, Allison Dahlstrom, Richie Greenfield, Angel Catindig, and Ricky Cole are great in their roles of the five protagonists, all of whom have their own issues yet they come together as if they are real friends on and off set. They even have some pretty great skills on the floor as they do some crazy flipping and kicking mixed in with some powerful punching all to the sound of hip-hop.

And who is the man responsible for choreographing the amazing da-fi sequences? John Kreng. Kreng, who wrote the best darned manual on fight choreography, not only serves as the choreographer here, but plays the heroic team’s mentor Jimmy, who doesn’t really have an agenda for his motives, but has a loyalty to his old friend Sam and thus, helps Sam’s son Mike and crew learn da-fi. All of the da-fi sequences are nicely shot and with a veteran like Kreng in the fray, it is clear to see why they truly are fun to watch.

In conclusion, BATTLE B-BOY may just be the most-underrated martial arts action film of 2012. A young cast who clearly have the chemistry mixed in with John Kreng as both mentor and fight choreographer makes this one to rent now, even possibly own. Plus, the outtakes over the end credits are quite hilarious.

<http://www.kungfucinema.com/reviews/review-battle-b-boy-2012>



On **NIGHT OF THE TEMPLAR**. (LEFT) John works on a sword fight with **David Carradine**. (RIGHT) John rehearses with actor **Udo Keir** on his physical reactions.



John was the stunt coordinator for the **LOS ANGELES TIMES THEATRICAL COMMERCIAL** featuring the wire-work of **Master Yuen Cheung Yen (袁祥仁)** and narrated by **Ben Affleck**. (LEFT) John (center) with Master Yuen (right of him) and his **Hong Kong** stunt team. (RIGHT) Performing wire-work for the cameras.



John trains actor **Phil Morris (Seinfeld, Clay Pigeons)** for an upcoming film role.



John is on the bad end of an arm break administered by **Jet Li (李連杰)** in Director Tsui Hark's (徐克) **THE MASTER (黃飛鴻92)**.
A Golden Harvest (HK) Film.



(RIGHT) On **A&E BIOGRAPHY: STEVEN SEAGAL**, John comments on the action icon's films and his martial arts style.
(LEFT) On **BRUCE LEE: MEMORIES OF THE MASTER**- John comments on the legendary superstar's life and films.



GREEN HORNET MARATHON TV COMMERCIAL for FX Channel. (LEFT) John (as Kato) throws a sidekick in front of the Black Beauty, the original car that Bruce Lee drove on the 1966 TV show **THE GREEN HORNET**. (RIGHT) John and **Van Williams** (Brit Reid/Green Hornet on the 1966 TV series w/ Bruce Lee), take a break in-between scenes.



Behind the scenes-John trains actor **Matt Westmore** (LEFT), then “roughs him up” on camera (RIGHT) in the film, ***HARD AS NAILS*** for Roger Corman.



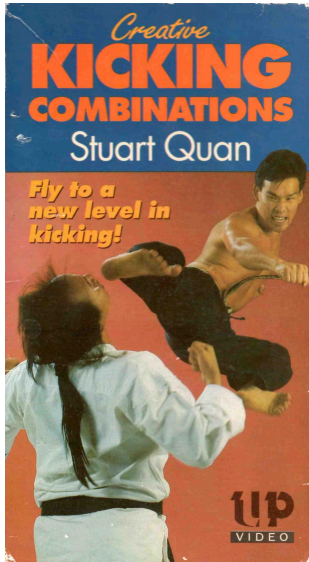
John choreographs the actors in fight scenes that combines various styles of martial arts and urban dance in the feature film, ***BATTLE B-BOY***.



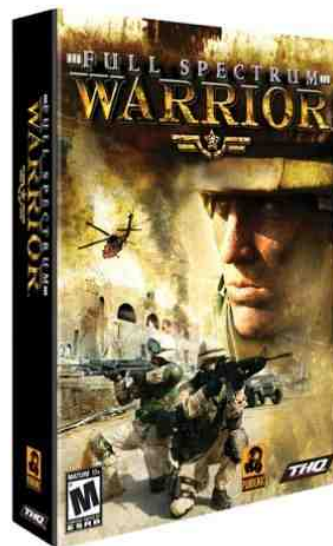
In ***BATTLE B-BOY***, not only was John the Fight Choreographer and Stunt Coordinator, he was also one of the Lead Actors and Producer. The film won the Best Independent Film Award at the **8th Annual Chinese-American Film Festival** (photo right- John and the other Producers of ***BATTLE B-BOY*** with the award).



(LEFT) Photo John choreographs a fight with International Pro Wrestling Star **Ultimo Dragon**. (RIGHT) Ultimo Dragon performs the move for the camera in **ULTIMO DRAGON & THE LEGACY OF BLOOD**.



(LEFT) John eats a kick for the cover of an instructional video. (CENTER) John graces the cover of **INSIDE KARATE MAGAZINE**. (RIGHT) Here John displays form, strength, and flexibility with a kick for **M.A. TRAINING MAGAZINE**.



(LEFT) The character Jin from **ART OF FIGHTING 3**- one of the several characters in the video game where John was a **Motion Capture Artist and Associate Producer**. The game was created and produced by SNK of Japan. (RIGHT) John was the Stunt Coordinator and a Motion Capture Artist in this best selling game- **FULL SPECTRUM WARRIOR**.

John is arguably **one of the few Stunt Coordinators with actual hands on video game production experience** (from concept to finished product) as a **Producer and Game Designer** (companies include TH-Q, Sony, Mattel, and SNK).

ONLINE LINKS

VIDEOS

Stunt Coordinator Demo Reel

90 Sec. demo teaser

<http://vimeo.com/25534070>

<http://youtu.be/57UJ00KGmwc>

Full version (6.5 min)

<http://vimeo.com/25525583>

<http://youtu.be/iwMKhkTXH7c>

Action Film Historian Show Reel

http://youtu.be/zxCEgbk_x4I

John talks about fighting Jet Li in the movie "The Master"

(Interview for the UK in 2 parts- 15 min. total running time)

<http://www.youtube.com/watch?v=bSpHJSxLsWg>

<http://www.youtube.com/watch?v=vEQvIF6A0T4>

BATTLE B BOY Trailer (Stunt/Fight Coordinator, Producer, Actor)

<http://youtu.be/jOW1tabtts>

Asians on Film interview

Part 1: <http://youtu.be/XWA7wzBozPk> Part 2: <http://youtu.be/v5dHIYD9YBI>

BLACK BELT MAGAZINE Online video- International Mixed Martial Arts Expo- Live stunt demo/interview with John Kreng

<http://www.blackbeltmag.com/daily/martial-arts-entertainment/martial-arts-multimedia/martial-arts-stunts-at-mma-expo/>

Fist of the Iron Chef (Stunt Coordinator/ Fight Choreographer- John Kreng)

<http://www.minimovie.com/film-128236-Fist%20Of%20Iron%20Chef>

LA Times Commercial featuring Master Yuen Cheung Yen with Ben Affleck (Stunt Coordinator- John Kreng)

<http://www.youtube.com/watch?v=Q5ud7cROXbg>

How Lin's Groove Kicked In (Stunt Coordinator/Fight Choreographer/ Writer- John Kreng)

<http://www.youtube.com/watch?v=5nuyldekkIE>

ARTICLES

John Kreng Interviews

- Ultimo Dragon <http://ultimodragon.com/archives/365>
- Shiai Magazine <http://www.shiaimagazine.net/news/7-articles-and-interviews/22-john-kreng.html>
- Scriptwriting Secrets <http://wouththielemans.blogspot.com/search?q=john+kreng>

FIGHTING IS ACTING TOO by John Kreng (Backstage West)

<http://backstage.blogs.com/blogstage/2008/02/fighting-is-act.html>

Talking with Jackie Chan (Interview) by John Kreng

<http://ezine.kungfumagazine.com/magazine/article.php?article=68>

Reviews of John's book **FIGHT CHOREOGRAPHY: THE ART OF NON-VERBAL DIALOGUE**

- Kung Fu Cinema <http://www.kungfucinema.com/fight-choreography-the-art-of-non-verbal-dialogue-1616>
- Micro Filmmaker http://www.microfilmmaker.com/reviews/Issue29/FightC_1.html

PODCAST/ ONLINE INTERVIEWS

Podcast on Fire Interviews- Episodes 53 & 54 and 98 & 103

<http://podcastonfire.com/2009/08/podcast-on-fire-53-the-john-kreng-interview-part-1-body-fluids/>

<http://podcastonfire.com/2009/09/podcast-on-fire-54-john-kreng-interview-part-2-and-rip-shing-fui-on/>

<http://podcastonfire.com/2011/10/podcast-on-fire-98-while-stoos-gaming-ken-and-john-chat-part-1/>

<http://podcastonfire.com/2011/12/podcast-on-fire-while-stoos-gaming-ken-and-john-chat-part-2/>

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