# PHYSICAL ELEMENTS OF THE FIGHT SCENE pdf

## 1: How to Write a Fight Scene in 11 Steps

*Mood is a crucial element of both love scenes and fight scenes. Factors that contribute to the mood of a scene include: Setting and scene description: Tone and language help convey mood, whether a place is creepy or bright, claustrophobic or expansive.*

Watch and marvel at the sheer insanity of some of these hijinks â€" and start petitioning your nearest studio to bring them back. Buster Keaton Watch the full movie here No stuntmen. This is the real Buster Keaton being blown along in a hospital bed, narrowing avoiding death-by-falling-house-front and leaning Michael Jackson-style into the wind. Perfectly typifying their miraculous ability to pull everyone around them into their vortex of anarchy, it contains all of the key Laurel and Hardy beats: That, and people hitting each other in the name of comedy â€" but that goes without saying. But despite the opportunity to festoon his latest tale of The Tramp with speech, Chaplin stuck with silence, delivering a beautiful swansong for the end of an era as well as bucketloads of gags, an exceptionally heartfelt ending and the funniest boxing scene of all time. Duck Soup The most famous scene from Duck Soup is the mirror gag between Harpo and Groucho, but the best bit of slapstick is the fight between Marco, Chico and the lemonade vendor that sees an innocent man bullied within the inch of his life. Hats are swapped, lemonade is squirted, hats are swapped again, legs are kicked and hats are set on fire. The Three Stooges As seen in: Jerry Lewis As seen in: Family Guy even paid homage to this skit in a episode, and despite being a cartoon, it somehow still stands up. The cast of Blazing Saddles As seen in: The bad guy of the piece, the despicable State Attorney General Hedley Lamarr, is so afraid of any foam-to-fizzog action he applies it himself within the comfortable confines of a restroom. Peter Sellers As seen in: The Pink Panther Strikes Again This much-loved interrogation scene from the penultimate Sellers-starring Pink Panther movie features some of the finest physical comedy Clouseau ever committed to celluloid. Jackie Chan, James Tien As seen in: Most of his comedy gets wrapped up in his stunt work or fight scenes , but occasionally he gets the chance to be straight-out funny. This Kung Fu Panda-inspiring chopstick squabble from The Fearless Hyena is a good example, combining jaw-dropping dexterity with some of the worst trolling in existence. Bruce Campbell As seen in: Bruce Campbell earned himself an eternal place among the comedy gods here by the simple expedient of beating himself up, throwing himself around the room and finally taking a power tool to his own limb. Kids, do NOT try this at home. Hands might not be severed, but heads are set on fire, nails are driven through feet and hot irons are dropped from a great height onto upturned faces. Kelsey Grammer As seen in: After spoofing Cape Fear and its remake , as well as numerous other thrillers, the producers of the minute episode found they needed to fill some time. So they played what became a character-defining gag on Sideshow Bob, who is shown standing on a rake and groaning nine times in a row. Voice actor Kelsey Grammar only recorded one take, which is why each groan is identical â€" but somehow that just makes it funnier. Does the psychotic clown never look down? Bob Barker, Adam Sandler As seen in: With both stars channeling their inner slapstick and throwing themselves fully into the ridiculous situation, the resulting scuffle treads a very fine line between seriously weird and seriously funny, giving both Sandler and Barker kiss-off lines that live long in the memoryâ€¦ bitch. Jim Carrey As seen in: Liar Liar Liar Liar is a one-joke movie. Rowan Atkinson As seen in: Bean Though its ignominious follow-up, Mr. Its highlight, aside from a rerun of the turkey-on-the-head gag from the original TV show and a two-way police mirror skit, is this scene wherein Mr. Atkinson gently air humps a hand dryer in a public lavatory. Kevin Klee As seen in:

## 2: 10 Tips on Writing Strong Scenes For a Novel or Story | Writer's Digest

*The fight-scene sound effects in Raging Bull were devised by A. layering as many as fifty different sounds, including abstract sounds like those of a jet airplane taking off.*

Video Production Good fight scenes need vision, planning, and careful choreography. But ultimately, they depend on the edit for their power. A good fight scene can add energy and power to your film or video project. Seeing the hero rise up against their foes and take them down with excellent choreography can be a really exciting and emotional moment. This will help everything flow together nicely in the edit and avoid the talent stalling at the beginning of each cut. If so, get the director to shoot as much coverage as possible from a variety of angles. This will give you room to play in the edit and get a good cut of the fight. Editing Rhythm If your director does have a clear vision of the edit, then your job is a little easier. Take their direction and refine the fight. If they are, then I recommend longer cuts to showcase their skill. Take a look at the ridiculous opening to xXx: The Return of Xander Cage. Too fast for comfort â€" everything feels jarring and rushed. If the footage is shot well, then the fight can still feel really good. However we have to keep rhythm and pacing in mind. When I approach editing, I see the edits almost like music. The timing between cuts has a natural rhythm. If your fight is or has to be cut with short takes and fast edits, then ease in and out of it. Check out this scene from Mission: Impossible â€" Ghost Protocol. Notice how the editing pace slowly increases as the fight progresses instead of suddenly becoming fast-paced with a single cut as in the xXx scene. Tips and Tricks Beyond editing rhythm, you may need to touch up the footage a bit with some speed control. Sometimes you need to speed up footage even of highly skilled performers to create a consistent and compelling speed throughout the fight. Even Jackie Chan is guilty of this. Notice the speed of the hotel fight from Project A. In fact, sometimes you only need to speed up certain moves. A good trick for that is speed ramping. You still want the scene to feel natural. When done well, it can make the scene feel faster and more powerful. Personally I find that it can often be visually jarring which some directors may want , but you can still use it to great effect. As with all things in film, editing is an art. There are no strict guidelines on how to make something look good. I want to leave you with some inspiration. Not only is this fight beautifully choreographed and shot, but the editing is top notch. Impossible â€" Fallout Paramount Pictures. Looking for more filmmaking tips?

## 3: Production Tip: How to Edit a Fight Scene for Rhythm and Pacing

*There are various elements that make up a great story—plot, story development, character growth, depth. All of these contribute to turning a good story into a great story. However, one more element that can spice up your story is a good action scene.*

Tuesday, September 11, The Undefined Element of a Fight Scene Over the course of this series of blogs, I have gone into the mechanics of fighting and how to try to capture those on the written page novel, screenplay, short story, and so forth. I have written about the psychology and general strategy of the trained and untrained fighter. We have discussed the general places to strike and how the weaker opponent can easily defeat the stronger opponent. But, before we can step further, there is one element that we need to explore--an undefined element of passion. I use the word passion with a great deal of trepidation. Most people might imagine passion to be emotion. The word passion is used here to define the determination and the core from which your character or you yourself in real life drive yourself to win the conflict. If you have watched and read enough fight scenes you have seen the well written scenes and the ones that have struck you falsely. Not because the fighter or fighters did something that was improbable or simply impossible. It was because the fight scene seemed arbitrary--derived solely because some formula said there had to be an act of conflict at that spot. The good fight scenes are organically grown from your protagonist need to confront the antagonist. Why is the protagonist fighting? What does the protagonist risk if he fails loses? The really good fight scenes are not only organically grown from the protagonist, but the antagonist. He thinks he is the hero. Treat him as such. Why is the antagonist fighting? What does the antagonist risk if he fails loses? The outstanding and memorable fight scenes take this organic growth even further, by asking the following questions: What does the character gain if they lose the fight? What do they lose if they win? What do they win if they lose? You may have just blinked reading these last questions, so let us explore them by using a few examples. In the first fight, he risks losing his life. Vader only cuts his hand off and rips off his innocence by declaring Luke was his son. In the second fight, Luke is determined to win his father back to side of light. He first risks losing his life. What does he win? He does bring his father back, but at the same time he loses his father. He has to stop Anakin and try to get him to come back to the light. Obi-Wan risks losing his life and possible failure as well as losing his friends to the dark side. Obi-Wan wins the fight. He does lose his friend and leaves him for dead or dying really. Anakin loses all he loved for a mechanical suit and the dark side. Horrible, in this tongue-in-cheek reverse tale of where the villain is the hero, goes to fight his arch-nemesis Captain Hammer. Horrible risks losing his opportunity to join the Evil League of Evil that he dreams to join and his life--for failure is clearly to be met with his own death. The opposite of this is what he will gain if he wins. What he does lose when he wins is the love of his life, Penny, as she dies in his arms and perhaps his own desire to be what he has become--for in the end, after all the celebration, he is alone and looks lost to himself. There are a lot of other examples I could have chosen from. Instead, I ask if any of my readers would take a moment, think about the questions above, and write in the comments about a story that you can diagram as the above. Thank you for reading and please visit www. Fiction is the world where the philosopher is the most free in our society to explore the human condition as he chooses.

*The word count and sentence count begins with the first moment of physical action and ends at the moment of rescue. One thing is clear- the fight scene is short!*

Happily, there are a few devices you can use to ensure you write the kind of fight scene that grips a reader from start to finish. Let the reader choreograph your fight scene. This is their time to shine. Pace Intensifying the pace of your writing can communicate the immediacy and suddenness of conflict. Short, simple sentences keep the reader on their toes. Fights happen quickly and your description needs to match that. In The Princess Bride , William Goldman writes a brilliant sword fight , and perhaps the most enjoyable fight scene ever put on paper: The cliffs were very close behind him now. Inigo continued to retreat; the man in black continued advancing. Then Inigo countered with the Thibault. And the man in black blocked it. Each sentence is short, the written equivalent of a sudden move. Every time a new person takes an action in this passage, Goldman starts a new line, making the reader encounter each attack as a sudden, vital event. Hovering around the fight describing the actions of both characters sets a limitation on how gripping the experience can be. The key is to thrust the reader into the thick of the action , and to do that they need to experience the fight through a character. McDonald mimics this experience for the reader by having longer passages between the single sentences of violence: Instead of looking who had pushed him, Fletch tried to save himself from falling. Someone pushed him again. He fell to the right, into the parade. A foot came up from the pavement and kicked him in the face. You can also write to match the perspective of the attacker: Verbs not adverbs Fight scenes demand brevity and adverbs are the opposite. There are too many adverbs in your fight scene. There are a few exceptions. They embrace guttural simplicity to communicate that same quality in the action, but this trick only works once before you start sounding like a caveman. What there is plenty of is sensory information. The taste of blood, the ringing in their ears, the ache of their injuries. Evan Hunter wrote fantastically brutal fight scenes by stating a simple, physical act and then following it up with evocative sensory information: He pulled him to his feet, almost tearing the collarâ€¦ He heard the slight rasp of material ripping. That description, from his short story collection Barking at Butterflies , adds more physicality to the encounter than any physical description could. Use sensory information to make a fight scene relatable. Click To Tweet Sensory information is also more relatable to readers. Not everyone has been held up by the collar, but everyone has heard fabric tear and tasted their own blood after an accident. You can summon incredibly detailed information through these minor descriptions: Just the results The opposite of writing a fight scene, but worth the occasional consideration, is to skip the violence entirely. I asked Tyler what he wanted me to do. Detail is a dirty word The key to getting a fight scene right is learning that detail is a dirty word. Television and movies have taught us that the choreography of a fight is the important thing, but different mediums call for different tricks. The pace is so non-stop, the skill and commitment of both characters so well-written, that the reader imagines every thrust and parry and accepts them as expert. Write around the physical actions, set the mood and write the sounds, smells, tastes and feel of combat, and your reader will tap into the visual heritage that was formerly working against you to picture their own kick-ass fight scenes. Are you working on a fight scene now, or have you just finished writing a fight scene?

## 5: 16 Of CinemaÂ's Greatest Slapstick Moments , Feature | Movies - Empire

*The fight scene should be put into the plot not only to liven up the action but also to move the plot forward. Figure out what is at stake for the viewpoint character and the other characters. Make the possible results of the fight, beyond dying, as dangerous as getting killed.*

Subscribe to our FREE email newsletter and download free character development worksheets! Rosenfeld October 11, Any story or novel is, in essence, a series of scenes strung together like beads on a wire, with narrative summary adding texture and color between. A work of fiction will comprise many scenes, and each one of these individual scenes must be built with a structure most easily described as having a beginning, middle and end. Visually, in a manuscript a new scene is usually signified by the start of a chapter, by a break of four lines called a soft hiatus between the last paragraph of one scene and the first paragraph of the next one, or sometimes by a symbol such as an asterisk, to let the reader know that time has passed. Each new scene still has a responsibility to the idea or plot you started with, and that is to communicate your idea in a way that is vivifying for the reader and that provides an experience, not a lecture. Scene launches, therefore, pave the way for all the robust consequences of the idea or plot to unfurl. Start each scene by asking yourself two key questions: Where are my characters in the plot? Where did I leave them and what are they doing now? What is the most important piece of information that needs to be revealed in this scene? Only you and the course of your narrative can decide which kinds of launches will work best for each scene, and choosing the right launch often takes some experimentation. Keep in mind the key elements of action: It takes time to plan a murder over late-night whispers; to cause an embarrassing scene by drunkenly dropping a jar at the grocery; to blackmail a betraying spouse; or to haul off and kick a wall in anger. They are sometimes quick, sometimes slow, but once started, they unfold until finished. The key to creating strong momentum is to start an action without explaining anything: The lack of explanation for what is happening forces the reader to press on to learn more. The action gives clues to the reader: The characters are led into a room full of wildly decorated salads that one character is uncertain whether he should eat or wear, which gives a sense of the environmentâ€"probably chic. Clearly something more is going to happen in this environment, and judging from the tone of the paragraph, we can probably expect irony and humor. To create an action launch: An outburst, car crash, violent heart attack or public fight at the launch of a scene allows for more possibilities within it. Do have a bossy character belittle another character in a way that creates conflict. When his face turned pink, horror filled her. What have I done? In large doses, narrative summaries are to scenes what voice-overs are to moviesâ€"distractions and interruptions. The afternoon before, I planned how I would tell her. I would begin with my age and maturity, allude to a new lover, and finish with a bouquet of promises: I sat in my apartment drinking Scotch and planning the words. The above bit is almost entirely narrative summary, and the only actionâ€"drinking Scotchâ€"is described, not demonstrated. There is no real setting, and the only visual cues the reader has are vague and abstract. However, the narrative summary does demonstrate the nature of the character, Carolineâ€"she feels she must butter her mother up, bribe her even, in order to ask for something she needs, which turns out to be a relatively small thing. In just one short paragraph of narrative summary, the reader learns a lot about Caroline, and Ward gets to action in the next paragraph: Georgette stretched lazily on the balcony. Below, an ambulance wailed. A man with a shopping cart stood underneath my apartment building, eating chicken wings and whistling. A narrative approach is best used with the following launch strategies: Sometimes actions will simply take up more time and space in the scene than you would like. A scene beginning needs to move fairly quickly and, on occasion, summary will get the reader there faster. Sometimes information needs to be imparted simply in order to set action in motion later in the scene. Coma victims, elderly characters, small children and other characters sometimes cannot speak or act for physical, mental or emotional reasons; therefore the scene may need to launch with narration to let the reader know what they think and feel. This is often the case in books set in unusual, exotic or challenging locations such as snowy Himalayan mountains, lush islands or brutal desert climates. If the setting is going to bear dramatically on the characters and the plot, then there is every reason to let it lead into the scene that will

follow. He becomes involved with an eccentric man whose isolated villa in the Greek countryside becomes the stage upon which the major drama of the novel unfolds. Therefore, it makes sense for him to launch a scene in this manner: The sea stretched like a silk carpet across to the shadowy wall of mountains on the mainland to the west. The reader needs to be able to see in detail the empty Greek countryside in which Nicholas becomes so isolated. It sets the scene for something beautiful and strange to happen, and Fowles does not disappoint. These final three methods can create an effective scenic launch: If your character is deserted on an island, the reader needs to know the lay of the land. Any fruit trees in sight? Are there rocks, shelter or wild, roaming beasts? Say your scene opens in a jungle where your character is going to face danger; you can describe the scenery in language that conveys darkness, fear and mystery. Say you have a sad character walking through a residential neighborhood. The descriptions of the homes can reflect that sadnessâ€"houses can be in disrepair, with rotting wood and untended yards. You can use weather in the same way. A bright, powerfully sunny day can reflect a mood of great cheer in a character. Take your time with each scene launch. Craft it as carefully and strategically as you would any other aspect of your scene. Remember that a scene launch is an invitation to the reader, beckoning him to come further along with you. Make your invitation as alluring as possible. This article was written by Jordan E. You might also like:

# PHYSICAL ELEMENTS OF THE FIGHT SCENE pdf

## 6: How to Break down a Script (with FREE Script Breakdown Sheet)

*Conflict, as we all know, is the lifeblood of a story. And nothing quite epitomizes raw conflict like a thrilling fight scene. If you're like me, you crave those climactic moments in prose or on the screen, when, the hero and villain finally find themselves facing each other, circling, ready to.*

One thing is clearâ€" the fight scene is short! That means every sentence must count. Deconstructing the Action in a Fight Scene 1. Often, the villain spends time explaining himself before the fight begins. I can sense the emergence of danger before I see it. The hero runs from the fight. The villain is trying to stop the hero, but hero is not neccessarily trying to stop the villain. The villain attempts to block the hero with varying success. Bella just gets beaten up. A crushing blow struck my chest. Quirrell tackles Harry to the ground and attempts to choke him. The hero experiences intense pain. The villain is inflicting real damage on the hero. Note that Katniss only describes what happens to her, not her actual pain. Katniss is too tough to describe it. Voldemort yells for Quirrell to finish Harry off, but Harry keeps his hands on Quirrell. The villain attempts to hit the hero again. The villain appears to have the upper hand during the fight. But as I feel the tip open the first cut at my lip. The hero loses all hope. The hero is in such a bad place that she just hopes her death will be over soon. Harry tries to hold on to Quirrell but cannot. The villain shows a point of weakness. This ends up being the reason that Thresh kills her and rescues Katniss. The one who hopped around in the trees? The hero makes a last hurrah. Before he is rescued, the hero makes one last ditch effort to fight. Katniss wants to look strong on camera. This fight scene works for two big reasons: First, the hero remains on moral high ground. Not only did he not instigate the violence in the beginning, he also is not the one to kill the villain in the end. The hero is physically weaker than the villain and suffering a horrible beating, but the hero never truly gives up. Thanks again for the question, Sara!

## 7: Stage combat - Wikipedia

*This is a fight scene that me and some of my classmates have choreoprahed ourselfs for our group physical theatre piece.*

Development[ edit ] In , the Wachowskis presented the script for the film Assassins to Warner Bros. After Lorenzo di Bonaventura , the president of production of the company at the time, read the script, he decided to buy rights to it and included two more pictures, Bound and The Matrix, in the contract. The first movie The Wachowskis directed, Bound, then became a critical success. Using this momentum, the siblings later asked to direct The Matrix. To prepare for the wire fu , the actors had to train hard for several months. Yuen was optimistic but then began to worry when he realized how unfit the actors were. He was still recovering by the time of pre-production, but he insisted on training, so Yuen let him practice punches and lighter moves. Reeves trained hard and even requested training on days off. However, the surgery still made him unable to kick for two out of four months of training. As a result, Reeves did not kick much in the film. Matrix digital rain In the film, the code that composes the Matrix itself is frequently represented as downward-flowing green characters. This code uses a custom typeface designed by Simon Whiteley, [32] which includes mirror images of half-width kana characters and Western Latin letters and numerals. Path of Neo , and its drop-down effect is reflected in the design of some posters for the Matrix series. The code received the Runner-up Award in the Jesse Garson Award for In-film typography or opening credit sequence. During the testing of a breathing mechanism in the pod, the tester suffered hypothermia in under eight minutes, so the pod had to be heated. The actors needed to perform martial art actions in their costume, hang upside-down without people seeing up their clothing, and be able to work the wires while strapped into the harnesses. The filming helped establish New South Wales as a major film production center. The bullet-time fight scene was filmed on the roof of Symantec Corporation building in Kent Street, opposite of Sussex street. She stated that she was under a lot of pressure at the time and was devastated when she realized that she would be unable to do it. During the filming of these action sequences, there was significant physical contact between the actors, earning them bruises. The scene was shot successfully a few days later, with Reeves using only three takes. Yuen altered the choreography and made the actors pull their punches in the last sequence of the scene, creating a training feel. The set was built around an existing train storage facility, which had real train tracks. Another stuntman was injured by a hydraulic puller during a shot where Neo was slammed into a booth. The helicopter was a full-scale light-weight mock-up suspended by a wire rope operated a tilting mechanism mounted to the studio roofbeams. The helicopter had side mounted to it a real minigun, which was set to cycle at half normal full rounds per min firing rate. The visual effect of the helicopters rotating blades was effected by using strobe lighting. The scene in which Neo fell into the sewer system concluded the principal photography. A scene would be computer modeled to decide the positioning of the physical cameras. The actor then provided their performance in a chroma key setup, while the cameras were fired in rapid succession, with fractions of a second delay between each shot. The result was combined with CGI backgrounds to create the final effect at 0: As for artistic inspiration for bullet time, I would credit Otomo Katsuhiro , who co-wrote and directed Akira , which definitely blew me away, along with director Michel Gondry. His music videos experimented with a different type of technique called view-morphing and it was just part of the beginning of uncovering the creative approaches toward using still cameras for special effects. Each camera is a still-picture camera not a motion picture camera, and it contributes just one frame to the video sequence. When those pictures are shown in sequence, they create the effect of "virtual camera movement"; the illusion of a viewpoint moving around an object that appears frozen in time. Instead of firing the cameras simultaneously, the visual effect team fired the cameras fractions of a second after each other, so that each camera could capture the action as it progressed, creating a super slow-motion effect. Because the cameras circle the subject almost completely in most of the sequences, computer technology was used to edit out the cameras that appeared in the background on the other side. The photo-realistic surroundings generated by this method were incorporated into the bullet time scene, [60] and linear interpolation filled in any gaps of the still images to produce a fluent dynamic

motion; [61] the computer-generated "lead in" and "lead out" slides were filled in between frames in sequence to get an illusion of orbiting the scene. The ripple effect in the latter scene was created digitally, but the shot also included practical elements, and months of extensive research were needed to find the correct kind of glass and explosives to use. The scene was shot by colliding a quarter-scale helicopter mock-up into a glass wall wired to concentric rings of explosives; the explosives were then triggered in sequence from the center outward, to create a wave of exploding glass. It also led to the development of "Universal Capture", a process which samples and stores facial details and expressions at high resolution. With these highly detailed collected data, the team were able to create virtual cinematography in which characters, locations, and events can all be created digitally and viewed through virtual cameras, eliminating the restrictions of real cameras. Music from the Motion Picture Dane A. Davis was responsible for creating the sound effects for the film. The fight scenes sound effects, such as the whipping sounds of punches were created using thin metal rods and recording them, then editing the sounds. The sound of the pod containing a human baby closing required almost fifty sounds put together. Davis focused on this theme of reflections when creating his score, alternating between sections of the orchestra and attempting to incorporate contrapuntal ideas.

8: Physical Evidence: Elements, Types and Role of Physical Evidence in Service Marketing

*A story or novel is, in essence, a series of scenes strung together with narrative summary adding texture & color. A work of fiction is many scenes, each having a beginning, middle & end.*

Fight Scenes and Love Scenes: Seven Tips to Writing Action Virginia Kantra Fight scenes and love scenes involve two or more characters in the grip of strong, basic emotion grappling at close quarters. Understanding the similarities between fight scenes and love scenes can help us identify strategies to make both kinds of action stronger. Action springs from character. What our characters do reveals who they are. How your characters act and react in action scenes will depend on their Level of skill Experience Emotions Because our fictional characters are often larger than life, we can choose to make them exceptionally well-endowed or talented. We can write kickass heroines or sexually skilled heroes. But to avoid writing generic fight and love scenes, keep in mind what your characters know, how they learned it, and what they bring to this particular encounter, at this moment, in this mood. The more aware you are of your characters, the more they can surprise you and the reader. Think of Indiana Jones pulling his gun to shoot his sword-wielding opponent in Raiders of the Lost Ark. Players in an action scene should be well matched. Tension springs from conflict. In fight scenes, your antagonist should be strong enough to defeat the hero, to put the outcome of the fight in question. Your lovers should be equally matched. Smith where Brad Pitt and Angelina Jolie are rolling around shooting at each other , you can increase the tension by making them vulnerable to each other in other ways. Again, put the outcome of the scene in question. Will the skilled rake seduce the well-brought-up virgin? Or will she turn the tables by taking control? Every character in an action scene should have a goal. Unless your characters are drunk or otherwise judgment impaired, they should have an objective, a desired outcome, going into the scene. What do they want? What are they prepared to do to get it? Remember what I said above about tension springing from conflict. Your character must have a stake in the outcome of the scene. Which brings me to my next point. Action scenes should impact the plot. Scenes should not be stuck into the story because sex titillates or violence sells, but because the action of the scene changes things for the participants. Maybe the fight clears the air. Maybe sex changes the balance of power. Maybe somebody gets hurt. As with any other scene, fight and sex scenes should advance the plot and either complicate or help resolve the conflict. The action should be significant and relevant to the rest of the story. Choreographed action and emotional progression. How much detail you include in your fight and love scenes will depend in part on your story, your style, and your subgenre. But the action should Be possible Be plausible Flow Fighting and making love are ultimate physical expressions of intense emotion. Your characters and your readers should be plunged into the scene, not outside watching it. Sensory description can add to the immediacy of the action, but focus on how each touch, each scent, each sensory trigger makes your characters feel. Dialogue can increase either the intimacy or the conflict, but it should be brief and to the point. Even if the fight is won, even if the sex is great, action scenes often end in unforeseen disaster. Now the bad guy knows where they are. Now the hero is injured. Now the heroine is emotionally vulnerable or pregnant. Ask yourself, how are things better or worse as a result of this action? Both fight and love scenes should escalate throughout the book to the climax. Your characters should grow through the course of the story. The villain should get stronger. The stakes should get higher. The tension should mount. And all that pulse-pounding emotion, all that evocative detail, the pain and the ecstasy, should be that much more. The three men from the diner had Lara trapped between a big rig and the Jeep. At least this time none of her attackers was possessed by a demon. That he knew of. A chill chased over his skin. Pressing her lips together, she took two jerky steps toward him. Tattoos took the toothpick from his mouth and pitched it to the ground. The stocky man with the weary eyes met his gaze. Risk having the cops run a make on their stolen Jeep? The man in the red bandanna crossed his arms over his chest. Justin started circling with Bandanna Man and the stocky guy, hoping to buy time to let her get away, get inside, trying to keep an eye on Lara and another on his new dance partners, watching their hands, watching their eyes. Hoping nobody had a knife or, Jesus, a gun. Tattoos realized Lara was slipping away and made a grab for her. The flock of birds burst from the ground, a feathered explosion of black wings and raucous cries. Lara

dropped out of sight behind the Jeep. Lara should have left him when she had the chance. Instead, she was putting herself in his hands. What the hell was she thinking? Heat surged in his veins. A cold sweat trickled down his spine. Because of Lara, he knew who he was. What he had been. Her choices had gotten them this far. But they had left her world behind. With every mile, they traveled closer to his. Where they went from here was up to him. She was his responsibility now. Her safety, her satisfaction, depended on him. He looked into her misty gray eyes and his vision contracted suddenly as if he were sighting the stars through a sextant, plotting his course by her light. All he could see was Lara. He was no angel. Maybe he would never be what she needed. But in one area, at least, he could give her what she wanted. Sex was part of his world. He could take responsibility for sex without any problem at all.

## 9: Fight Scenes and Battles

*any physical evidence at the burglary scene is of the utmost importance. Most burglary laws increase the severity of the crime of burglary if the burglar possesses explosives or a weapon.*

An assault is a crime defined by criminal statutes as either: The crime of assault usually results in misdemeanor charges. Misdemeanors are punishable by fines and time in jail not prison for up to one year. Some of the more serious assault charges are considered to be felonies in some jurisdictions. Examples of felony assault charges include aggravated assault and assault on a police officer. Also, some state laws may include even more types of assault charges. However, the common characteristic in all assault charges is that the defendant creates a fear in the victim that they will suffer physical harm as a result of their action. In order to prove criminal assault , a prosecutor must prove beyond all the required elements beyond a reasonable doubt. It can be a defense to the charge of assault that one or more of the elements has not been satisfied. The elements for the crime of assault are: The defendant must act with the intent to create the state of fear or danger in the victim. Accidental acts do not result in an act of assault. This means that the victim had a reasonable belief that they would be harmed by the defendant. The victim must experience fear in response to a threat that is imminent, or immediately about to occur. Also, the harm must present some sort of perceived physical danger to the victim, and so words by themselves generally do not constitute assault. Thus, pretending to kick the victim may be an assault, as would be attempting to spit on the victim offensive behavior. Thus, all of the above elements must be present in order for a defendant to be found guilty of assault. In other words it can sometimes be difficult to prove whether the defendant had actually intended to commit an assault. If you are facing criminal assault charges, you should speak with a criminal lawyer immediately for advice. Your attorney will be able to explain to you in greater detail what the elements of assault mean and which elements will be focused on in court. Or, if you have been the victim of an assault, a criminal lawyer can help you obtain relief in a court of law.

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