

Robb Hunter

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Professional Profile

- ❖ Mr. Hunter is an award-winning movement choreographer with special expertise in staged violence. He has more than thirty years of experience in the professional theatre (SDC, AEA, SAG/AFTRA) and is recognized as one of only twenty *Fight Masters* in the country by the *Society of American Fight Directors*.
- ❖ Certified Teacher, Fight Director and Theatrical Firearms Instructor; Society of American Fight Directors
- ❖ Director/Choreographer; Stage Directors and Choreographers Society
- ❖ Artist in Residence at American University
- ❖ Combat instructor for the Tony Award winning Shakespeare Theatre's MFA program, The Academy for Classical Acting
- ❖ Has taught movement/combat for numerous other university programs and conservatories nationwide including the Domingo-Cafritz Young Artists Training Program at the Kennedy Center, The American Musical & Dramatic Academy (NYC), The Shakespeare Theatre (DC), The Studio Theatre Conservatory and many others.

Training (in brief)

◆ Education

- M.F.A. in Theatre Pedagogy, Virginia Commonwealth University, 2008
Acting/Directing Focus
- B.A. in Theatre (Performance), Radford University, 1991
Minor in dance (concentrations in ballet and modern)
- *Society of American Fight Directors*
 - Fight Master, 2020
 - Certified Theatrical Firearms Instructor, 2017
 - Certified Fight Director, 2013
 - Certified Teacher, 2004
- Thirty-five years of workshops & private instruction with Fight Masters and Fight Directors from across the globe; wire-work to sword work, whips to firearms, high falls to martial arts.
- Martial Arts
 - Kali; Dr. Jerry Beasley (World Martial Arts Hall of Fame)
 - Karate; Dr. Jerry Beasley (World Martial Arts Hall of Fame)
 - Kung-Fu, Wu-Su; Grandmaster Alan Lee; Chinese Kung-Fu Wu-Su Association
 - Brazilian Jiu-Jitsu; David Jacobs, Mark Jones, Sam Kim; Fairfax Jiu-Jitsu

Teaching Experience, Higher Education (selected)

The Academy for Classical Acting (ACA), Washington DC (2017 – current)

Stage Combat, Instructor: Teach various styles/weapons of Stage Combat for The Shakespeare Theatre Company's Academy, in conjunction with The George Washington University. The program offers a Master of Fine Arts in a one-year intensive graduate program which focuses on the specific craft of acting Shakespeare and other classical texts. During this program students study unarmed combat, broadsword and rapier and dagger as well as various special topics.

American University, Washington DC (2008 – current)

Artist in Residence (And full time Faculty; 2011-12): Responsibilities include:

- The adaptation and teaching of a course in physical theatre (*The Moving Body*) which emphasizes physical storytelling with a heavy focus on mime techniques;
- Teaching the *Fundamentals of Acting* which introduces students to the performance style based in the teachings of Constantin Stanislavski.
- The design and teaching of multiple courses in *Stage Combat* with emphasis on unarmed techniques and the exploration and execution of staged violence within the context of a dramatic scene;
- Teaching *Principles, Plays and Performance*, an overview of dramatic literature and principles of performance from the ancient Greeks to contemporary theatre;
- Teaching *Reflections of American Society on Stage*, an in-depth examination of post WW II theatre in the United States as an expression of American society, values and culture. Special emphasis is placed on the effects of war on the understanding of the “American dream;”
- Choreographing and directing movement/violence for several productions each year.

The Catholic University of America, Washington, DC (2005 – current)

Forms of Movement III-IV, Stage Violence, Instructor: This series of courses addresses the basics of safely and effectively performing staged violence within the context of a dramatic scene for CUA's MFA candidates. The first semester features unarmed techniques while the second focuses on the use of the rapier and dagger or broadsword. Responsibilities also include choreographing and directing movement for productions with these specific demands.

McDaniel College, Maryland (2008 – current)

Stage Combat, rotating topics, Instructor; Teach undergraduate courses in various SAFD disciplines, all of which culminate in an adjudicated performance at the end of the semester.

Stage Combat, unarmed, Instructor: Taught the basics of safely and effectively performing techniques of unarmed staged violence (including falls, tumbling, punches, locks, etc.).

Stage Combat, broadsword, Instructor: Taught the basics of safely and effectively performing techniques of staged violence with the “medieval broadsword.”

Stage Combat, knife, Instructor: Taught the basics of safely and effectively performing techniques of staged violence armed with a knife.

Stage Combat, rapier & dagger, Instructor: Taught the basics of safely and effectively performing techniques of staged violence within the context of a dramatic scene in the style of “double fence” popular during the mid-late European Renaissance.

George Mason University, Virginia (2009 & 2010)

The History of Arms and Armor, Instructor: This lecture course traces the often-non-linear evolution of weapons and defensive equipment throughout the ages from pre-history and the early Mesopotamian civilizations to Ancient Greece, the Roman Empire, the European Middle Ages and the European Renaissance.

American University, Washington DC (2007 & 2008)

Workshop in Stage Combat, Guest Instructor: Introduced students to the basics of “extreme acting” in a master class format.

Virginia Commonwealth University, Virginia (2007)

Stage Combat, Instructor: Taught the basics of safely and effectively performing staged violence within the context of a dramatic scene for VCU’s MFA candidates.

This was a 60-hour course which addressed both unarmed and armed violence and culminated with a Skills Proficiency Test adjudicated by an SAFD Fight Master.

University of Maryland, Maryland Opera Studio (2006)

Stage Combat, Guest Instructor: Instructed MA students in the art of “sword fighting” with panache, élan, and unimpeachable style.

American Musical and Dramatic Academy, NYC (2002 - 2004)

Stage Combat I-IV, Instructor: Taught unarmed, single rapier, rapier and dagger and broadsword to students in NYC acting conservatory. Classes are taught as part of a two year acting program.

North Carolina School of the Arts, NC (summer 2004)

Introduction to Stage Combat, Instructor: Taught the basics of stage combat with the broadsword to collegiate level conservatory students as part of the NCSA summer session.

SUNY Purchase, NY (summer 2003)

Movement/Stage Combat, Instructor: Developed and integrated stage combat element into six-week acting intensive workshop culminating with an evening of performance in both classical and contemporary styles.

Brooklyn College, NYC (2003)

Stage Combat, Guest Instructor: Taught unarmed techniques for MFA acting students.

Rutgers University, NJ (2002)

Stage Combat, Guest Instructor: Taught unarmed combat with emphasis on acting, partnering skills and physical awareness in MFA acting program. (Filling in for J. Allen Suddeth)

Lee Strasberg Theatre Institute, NYC (2002)

Stage Combat, Guest Instructor: Taught unarmed combat with emphasis on acting, partnering skills and physical awareness in conservatory program. (Filling in for J. Allen Suddeth)

Additional Classes, Workshops and Relevant Experience (*selected*)

The Fredricksen Stage Combat Intensive Regional Workshop, MI (2018, 2019)

Regional Workshop, Instructor (2018): Taught 20 hours of Sword & Shield as well as a master class in physical communication at the SAFD sanctioned workshop.

Instructor (2019): Society of American Fight Directors Theatrical Firearms Safety course.

The SAFD National Stage Combat Workshop, North Carolina (2017)

National Workshop, Instructor and Head Teaching Assistant: Assisted Fight Master J. Allen Suddeth in teaching the students in the Advanced Actor Combatant track. Taught master classes in a variety of topics for the three-week intensive “flagship” workshop of the Society of American Fight Directors. Also served as armorer and Theatrical Firearms Instructor.

Summer Sling Regional Stage Combat Workshop, NYC (2016)

Regional Workshop, Instructor: Taught at the SAFD sanctioned New York regional workshop sponsored by *Fights4* (a NYC based group of SAFD stage combat teachers and fight directors). Classes included; BJJ, Advanced Knife and Smallsword; Overcoming Obstacles.

Summer Sling Regional Stage Combat Workshop (Choreographer’s Track), NYC (2016)

Regional Workshop, Instructor: Taught for the Choreographer’s Track at the SAFD sanctioned New York regional workshop. Classes focused on developing methods of heightening violence using the environment and choreographing within fiscal and “artistic” constraints.

The Shakespeare Theatre Company (2014)

Stage Combat, Instructor: Taught students of the adult artist program in the basics of unarmed combat for the stage. A second portion of the series dealt with the rapier and dagger.

Rc-Annie Stage Combat Workshop, London (fall 2013)

Workshop, Instructor: Taught several classes in a weekend workshop as a guest instructor for Rc-Annie stage combat company. Classes included Fabris rapier and physical communication for fighters.

The Studio Theatre Acting Conservatory (each fall and spring from 2010 - 2018)

Workshops in Stage Combat, Instructor: Teach students the fundamentals of unarmed stage combat and, occasionally, the single rapier. This is a recurring spring and fall workshop series.

Workshop for *Mother Courage* at Arena Stage with Kathleen Turner (2013)

Movement Development, Collaborator: Worked with Movement Director David Leong and Kathleen Turner (as ‘Mother Courage’) as part of an ensemble of theatre professionals from all across the country to explore the movement potential of Arena Stage’s 2014 production of Brecht’s most celebrated work. Spent one week exploring and devising the physical language that would be used by the creative team and actors throughout the play.

Firearm Safety, DC Metro Area (repeating; 2006 - current)

Workshop, Instructor: Teach workshops at area theatres and universities on theatrical firearm safety and use. Clients have included theatres and private entities all over the DC area.

Additional Classes, Workshops and Relevant Experience, continued

Tooth and Claw Combat Arts; Martial Arts Intensive (2014)

Brazilian Jiu Jitsu, Instructor: Taught students several basic takedowns and submissions and how we can translate these for use on the stage. Taught in coordination with several other SAFD Fight Masters, FDs and CTs. The weekend long course culminated in an epic unarmed adjudicated renewal for its participants.

Domingo-Cafritz Young Artists Training Program, The Kennedy Center (2013)

Movement/Stage Combat, Instructor: Work with rising stars in the Washington National Opera to gain an understanding of movement and embodying dramatic physical confrontation as part of their opera training.

The Lincoln Assassination, Lincoln, NE (2011)

SAFD Regional Workshop, Instructor: Taught several classes as part of a Society of American Fight Director's regional workshop. Courses offered were "Killing me Softly; The Art of Performing the Perfect Strangle," "Spin-cycle Sword and Shield" and "Mixed Martial Arts-Random Tools of Destruction."

The Action Film Workshop (2008 & 2009)

Summer Workshop, Faculty: The AFW is a 2-week action film-based program that trains participants in directing, fight arranging, action staging, stunt-doubling and fight performance for the camera. Duties included maintaining an extensive armory of weapons and props, performance of specific stunts, training the actors, etc.

Shakespeare's Rapier and Dagger, DC (*Synetic Theatre*) (2013)

SAFD Skills Proficiency Class, Instructor: This is a ten-week course in Elizabethan Rapier and Dagger that culminates in a skills-proficiency-test adjudicated by a Fight Master from the Society of American Fight Directors. Students learn the fundamental of fighting in the two-weapon style most commonly observed by Shakespeare's audiences.

It Cuts like a Knife, DC (2009)

SAFD Skills Proficiency Class, Instructor: Taught students techniques and styles of fighting with the knife, the most recently adopted discipline in the SAFD. Specific attention was paid to portraying the visceral and immediate danger of a knife that is recognizable by almost every audience member. The ten-week class culminated in a performance adjudicated by an SAFD Fight Master.

The Rhythm of Heavy Metal, DC (2008)

SAFD Skills Proficiency Class, Instructor: Taught students the history, techniques and style of fighting with the broadsword and shield, the most physically demanding discipline in the "canon" of staged combat. Specific attention was paid to producing visually and aurally engaging patterns of movement while telling particularly violent stories. The ten-week class culminated in a performance adjudicated by an SAFD Fight Master.

Restoration Swordsmanship, DC area (2007)

SAFD Skills Proficiency Class, Instructor: Taught students the history, techniques and style of smallsword dueling popular in the seventeenth and eighteenth centuries. The ten-week class culminated in a performance adjudicated by an SAFD Fight Master.

Additional Classes, Workshops and Relevant Experience, continued

Bashing away with the Medieval Broadsword, DC area (2006)

SAFD Skills Proficiency Class, Instructor: Taught students the finer points of smashing and bashing with heavy weapons all while fully engaged in a dramatic scene. The ten-week class culminated in a performance adjudicated by an SAFD Fight Master.

Theatre West Virginia, (summer 2006)

Two Week Stage Combat Intensive, Instructor: Taught 60-hour course focusing on “unarmed” and “single sword” techniques for cast and crew of Theatre West Virginia. Emphasis was placed on safety and storytelling. The workshop concluded with an adjudicated performance.

SAFD Skills Proficiency Test Class, DC (2006)

SAFD Skills Proficiency Class, Instructor: Taught students to fight "unarmed" within a dramatic context. Techniques covered included including falls, rolls, tumbling, grappling, strangling, slaps, punches, kicks, locks and holds. Culminated in an adjudicated performance.

The SAFD National Stage Combat Workshop, Las Vegas (2005)

National Workshop, Instructor and Teaching Assistant: Taught “Acting Violently” master classes for the Actor Combatant Workshop, Skills Proficiency Test and renewal classes (Quarterstaff) for the Advanced ACW and assisted Fight Master Richard Raether during the three-week NSCW.

Summer Sling Regional Stage Combat Workshop, NYC (2005)

Regional Workshop, Instructor: Taught at the SAFD sanctioned New York regional workshop sponsored by *Fights4* (a NYC based group of SAFD stage combat teachers and fight directors). Classes included; Anger Management, Takedowns, Smallsword, and Broadsword.

Swashbuckling, Hollywood Style, DC area (2005)

SAFD Skills Proficiency Class, Instructor: Taught students the style of fighting with the “Single Sword” made famous during Hollywood’s Golden Era by such actors as Douglas Fairbanks, Jr., Tyrone Power and Errol Flynn. This ten-week course culminated in an adjudicated performance.

Elizabethan Rapier and Dagger, DC area (2005)

SAFD Skills Proficiency Class, Instructor: Taught students the style of fighting with Rapier and Dagger popular among civilians and soldier alike during the 16th and 17th centuries. As this is one of the most mentally challenging disciplines, considerable attention was paid to developing a strong mind-body connection between the actors, their physicality and their weapons. This ten-week course culminated in an adjudicated performance.

Martial Arts in the Film Industry, NYC (2004)

Panel discussion with David Carradine: Discussed and fielded questions regarding the evolution of the Martial Arts (both Eastern and Western) in motion pictures. Panel included David Carradine, Robb Hunter, John Ficarra and Alex Richter.

Combat Incorporated, NYC (2003 - present)

Beginning to Advanced Stage Combat, Instructor: Teach basic to advanced stage combat including unarmed, weapons work and basic stunts for theatre, film and television at stage combat school for professionals in the entertainment industry. www.combatinc.com

Additional Classes, Workshops and Relevant Experience, continued

“Combat Opera” with the Regina Opera, NYC (2004 - 2005)

Workshop, recurring, Instructor Worked with the members of the Regina Opera Company to introduce the concept of violence performed with safety and truth. Focus was on control, communication, and consistency. Participants’ ages ranged from 14 to 55.

Stages of Learning, NYC (2003)

Lecture Demonstration Series, Guest Presenter: Taught as part of broad based program that “prepares children for success in life and learning through theatrical skills, strategies and processes.” Utilized elements of such plays as *Cyrano* and *Romeo & Juliet* to teach teamwork, collaboration and focus.

Firearm Safety, NYC (2003)

Workshop, Instructor: Taught as part of Combat Incorporated’s *Stunts 101* workshop. Focused on the proper methods of safely handling a variety of theatrical handguns including “hands on” demonstrations.

Kung Fu for Film, NYC (2003)

Workshop, Assistant Instructor: Assisted certified teacher John Ficarra (Fight Directors Canada) and City Wing Tsun’s Si-hing Alex Richter in 6-hour course devoted to safely translating “real” martial arts techniques for use in film.

National Stage Combat Workshop, Las Vegas (2001)

National Workshop, Intern: Served on the staff of the country’s largest annual stage combat workshop at the University of Nevada Las Vegas. Principle duties involved assisting Fight Masters and other members of the teaching staff, weapons checkout and maintenance, organizational tasks and working with workshop participants in a variety of capacities.

Summer Sling Regional Stage Combat Workshop, NYC (2001)

Regional Workshop, Intern: Served on the staff of SAFD sanctioned New York regional workshop sponsored by *Fights4* (a NYC based group of SAFD stage combat teachers and fight directors).

County College of Morris, NJ (2001)

Intro to Stage Combat, Instructor: Designed and taught Intro to Stage Combat classes for the annual Morris County Teen Arts Festival.

Founder and CEO of Preferred Arms, (founded 2002)

Theatrical Weapons Rental Company: Provides “Stage Combat Worthy” weapons of all descriptions for theatre, television and film. Past clients have included CBS TV, NBC TV, *Treasure Island* resort (Las Vegas), The Shakespeare Theatre, Arena Stage, Studio Theatre, Broadway, Off-Broadway, Off-Off-Broadway, Harvard, Yale, and other regional theatres, opera companies, film companies, universities, high schools and community theatres nationwide.
www.PreferredArms.com

Professional Productions, Fight/Movement Direction (Washington DC area)

<u>Production</u>	<u>Theatre</u>	<u>Director</u>
<i>King Lear</i>	The Shakespeare Theatre	Simon Godwin, dir.
<i>The Oresteia</i>	The Shakespeare Theatre	Michael Kahn, dir.
<i>Richard III</i> (Helen Hayes nomination)	The Shakespeare Theatre	David Muse, dir.
<i>The Panties, The Partner and the Profit</i>	The Shakespeare Theatre	Michael Kahn, dir.
<i>Taming of the Shrew</i>	The Shakespeare Theatre	Ed Sylvanus Iskandar, dir.
<i>Othello</i>	The Shakespeare Theatre	Ron Daniels, dir.
<i>Salomé</i>	The Shakespeare Theatre	Yaël Farber, dir.
<i>As You Like It</i>	The Shakespeare Theatre	Michael Attenborough, dir.
<i>Measure for Measure</i>	The Shakespeare Theatre	Jonathan Munby, dir.
<i>The Winter's Tale</i>	The Shakespeare Theatre	Rebecca Taichman, dir.
<i>The Alchemist</i>	The Shakespeare Theatre	Michael Kahn, dir.
<i>Hamlet</i> (Free for All)	The Shakespeare Theatre	Alexander Burns, dir.
<i>Teenage Dick</i>	Woolly Mammoth Theatre	Moritz von Stuelpnagel, dir.
<i>Shipwreck</i> (character movement)	Woolly Mammoth Theatre	Saheem Ali, dir.
<i>Gloria</i>	Woolly Mammoth Theatre	Kip Fagan, dir.
<i>Botticelli in the Fire</i>	Woolly Mammoth Theatre	Marti Lyons, dir.
<i>HIR</i> (Helen Hayes Award; movement)	Woolly Mammoth Theatre	Shana Cooper, dir.
<i>Baby Scream Miracle</i>	Woolly Mammoth Theatre	Howard Shalwitz, dir.
<i>An Octoroon</i> (Helen Hayes nomination)	Woolly Mammoth Theatre	Nataki Garrett, dir.
<i>Zombie; The American</i>	Woolly Mammoth Theatre	Howard Shalwitz, dir.
<i>Heroes of the Fourth Turning</i>	The Studio Theatre	Sivan Battat, dir.
<i>White Noise</i>	The Studio Theatre	Reginald L. Douglas, dir.
<i>Passover</i>	The Studio Theatre	Psalmayene24, dir.
<i>The Children</i> (special FX)	The Studio Theatre	David Muse, dir.
<i>P.Y.G. or the mis-edumacation of D.B.</i>	The Studio Theatre	Tearrance A. Chisholm, dir.
<i>Queen of Basel</i> (intimacy/fights)	The Studio Theatre	José Zayas, dir.
<i>Vietgone</i>	The Studio Theatre	Natsu Onada Power, dir.
<i>The Effect</i>	The Studio Theatre	David Muse, dir.
<i>The Wolves</i> (special FX)	The Studio Theatre	Marti Lyons, dir.
<i>The Father</i>	The Studio Theatre	David Muse, dir.
<i>Straight White Men</i>	The Studio Theatre	Shana Cooper, dir.
<i>Hand to God</i> (fights/intimacy)	The Studio Theatre	Joanie Schultz, dir.
<i>Moment</i> (fight; special FX)	The Studio Theatre	Ethan McSweeny, dir.
<i>Between Riverside & Crazy</i> (fight; special FX)	The Studio Theatre	Brian Macdevitt, dir.
<i>Belleville</i> (fight; special FX)	The Studio Theatre	David Muse, dir.
<i>Bad Jews</i>	The Studio Theatre	Serge Seiden, dir.
<i>Red Speedo</i> (Helen Hayes nomination)	The Studio Theatre	Lila Neugebauer, dir.
<i>Motherfucker with the Hat</i>	The Studio Theatre	Serge Seiden, dir.
<i>Invisible Man</i>	The Studio Theatre	Christopher McElroen, dir.
<i>The Walworth Farce</i> (Helen Hayes nomination)	The Studio Theatre	Matt Torney, dir.

Professional Productions, Fight/Movement Direction (Washington DC area), continued

<u>Production</u>	<u>Theatre</u>	<u>Director</u>
<i>The New Electric Ballroom</i>	The Studio Theatre	Matt Torney, dir.
<i>Superior Donuts</i>	The Studio Theatre	Serge Seiden, dir.
<i>Legends!</i>	The Studio Theatre	Kirk Jackson, dir.
<i>American Buffalo</i>	The Studio Theatre	Joy Zinoman, dir.
<i>Reasons to be Pretty</i>	The Studio Theatre	David Muse, dir.
<i>Skeleton Crew</i>	The Studio Theatre	Patricia McGregor, dir.
<i>Masterpieces...</i> (world premiere)	Signature Theatre	Nadia Tass, dir.
<i>4,380 Nights</i> (world premiere)	Signature Theatre	Kathleen Akerley, dir.
<i>Passion</i> (firearms training)	Signature Theatre	Matthew Gardiner, dir.
<i>Ain't Misbehavin'</i> (firearms training)	Signature Theatre	Joe Calarco, dir.
<i>Holiday</i>	Arena Stage	Anita Maynard-Losh, dir.
<i>Catch Me if You Can</i>	Arena Stage	Molly Smith, dir.
<i>The Pajama Game</i>	Arena Stage	Alan Paul, dir.
<i>King Hedley II</i>	Arena Stage	Timothy Douglas, dir.
<i>Ruined</i> (fights/intimacy)	Arena Stage	Charles Randolph-Wright, dir.
<i>Stick Fly</i>	Arena Stage	Kenny Leon, dir.
<i>The Heidi Chronicles</i>	Arena Stage	Tazewell Thompson, dir.
<i>Frankie and Johnny in the Claire de Lune</i>	Arena Stage	David Muse, dir.
<i>Noises Off</i>	Arena Stage	Jonathan Munby, dir.
<i>Oklahoma</i> (AFD to David Leong)	Arena Stage	Molly Smith, dir.
<i>View from a Bridge</i> (AFD to David Leong)	Arena Stage	Daniel Aukin, dir.
<i>Death of a Salesman</i> (AFD to David Leong)	Arena Stage	Timothy Bond, dir.
<i>Carmen</i>	Washington National Opera	Loren Meeker, dir.
<i>Moby Dick</i> (East Coast premiere)	Washington National Opera	Leonard Foglia, dir.
<i>Don Giovanni</i>	Washington National Opera	John Pascoe, dir.
<i>Hamlet</i>	Washington National Opera	Thaddeus Strassberger, dir.
<i>110 in the Shade</i>	Ford's Theatre	Marcia M. Dodge, dir.
<i>The Guard</i> (movement consultant)	Ford's Theatre	Sharon Ott, dir.
<i>The Widow Lincoln</i> (world premiere)	Ford's Theatre	Stephen Rayne, dir.
<i>The Heavens are Hung in Black</i> (w. premiere)	Ford's Theatre	Stephen Rayne, dir.
<i>Beauty and the Beast</i>	Olney Theatre Center	Marcia M. Dodge, dir.
<i>Singin' in the Rain</i> (fight choro & performance)	Olney Theatre Center	Marcos Santana, dir.
<i>Cabaret</i>	Olney Theatre Center	Alan Paul, dir.
<i>The Invisible Hand</i>	Olney Theatre Center	Michael Bloom, dir.
<i>The Piano Lesson</i>	Olney Theatre Center	Jamil Jude, dir.

Professional Productions, Fight/Movement Direction (Washington DC area), continued

<u>Production</u>	<u>Theatre</u>	<u>Director</u>
<i>Bus Stop</i>	Olney Theatre Center	Austin Pendleton, dir.
<i>The Millionairess</i>	Olney Theatre Center	John Going, dir.
<i>13 Rue de L'Amour</i>	Olney Theatre Center	John Going, dir.
<i>Oliver!</i>	Olney Theatre Center	Brad Watkins, dir.
<i>Carousel</i>	Olney Theatre Center	Brad Watkins, dir.
<i>Darius and Twig</i>	Kennedy Center TYA	Eleanor Holdridge, dir.
<i>Darius and Twig</i> (Remount; National Tour)	Kennedy Center TYA	Eleanor Holdridge, dir.
<i>The Wild Party</i> (fights/intimacy)	Constellation Theatre Company	Allison Stockman, dir.
<i>The Fire and the Rain</i>	Constellation Theatre Company	Allison Stockman, dir.
<i>Ulysses on Bottles</i>	Mosaic Theatre	Serge Seiden, dir.
<i>Blood Knot</i>	Mosaic Theatre	Joy Zinoman, dir.
<i>Hooded; Or Being Black for Dummies</i>	Mosaic Theatre	Serge Seiden, dir.
<i>King John</i>	Washington Shakespeare Co.	Tom Prewitt, dir.
<i>Caesar and Dada</i> (world premiere)	Washington Shakespeare Co.	Lee Mikeska Gardner, dir.
<i>Mother Courage and her Children</i>	Scena Theatre	Gabriele Jakobi, dir.
<i>Fool for Love</i> (fights/intimacy)	Spooky Action Theatre	Kasi Campbell, dir.
<i>Dark Rapture</i>	Spooky Action Theatre	Paul Takacs, dir.
<i>Hero Complex</i>	Capital Fringe Festival	Lex Davis, dir.
<i>The Tournament</i> (Lead FD/ coordinator)	Capital Fringe Festival	Lex Davis, dir.
<i>The Cont. Adventures of John Blade</i> (co-FD)	Capital Fringe Festival	Christopher Niebling, dir.
<i>Les Liaisons Dangereuses</i>	Actor's Theatre of Washington	Lee Mikeska Gardner, dir.

Professional Productions, Fight/Movement Direction (outside Washington DC area)

<u>Production</u>	<u>Theatre</u>	<u>Director</u>
	NEW YORK	
<i>The Gabriels</i> (movement consultant; tour)	The Public Theatre (NYC; tour)	Richard Nelson, dir.
<i>A Soldier's Play</i>	Black Spectrum Theatre (NYC)	Carl Clay, dir.
<i>Love Child</i> (NY premiere)	Theatre Harlem (NYC)	James Pringle, dir.
<i>Cyrano</i>	Chekhov Theatre Ensemble (NYC)	Floyd Rumhor, dir.
<i>Hamlet</i>	Waterloo Bridge Theatre (NYC)	J. Brandon Hill, dir.

Professional Productions, Fight/Movement Direction (outside Washington DC area), continued

<u>Production</u>	<u>Theatre</u>	<u>Director</u>
<i>Otello</i>	Regina Opera (NYC)	Linda Lehr, dir.
<i>Carmen</i>	Regina Opera (NYC)	Linda Lehr, dir.
<i>I Pagliacci</i>	Regina Opera (NYC)	Linda Lehr, dir.
<i>Henry VI, part I</i>	Artemis & the Wild Things (NYC)	Linda Lehr, dir.
<i>The Winter's Tale</i>	Safe Haven Productions (NYC)	Alexandra Ornitz, dir.
MARYLAND		
<i>Henry V</i>	Chesapeake Shakesp. (Baltimore)	Alec Wild, dir.
<i>A Little Night Music</i>	Center Stage (Baltimore)	Mark Lamos, dir.
<i>Macbeth</i>	Baltimore Shakespeare Festival	Tony Tsendeas, dir.
<i>In the Heart of America</i>	Rep Stage (Columbia, MD)	Kasi Campbell, dir.
<i>True West</i>	Bay Theatre Company (Annapolis)	Lois Evans, dir.
<i>Deathtrap</i>	Bay Theatre Company (Annapolis)	James Phillips, dir.
<i>West Side Story/Romeo et Juliette</i>	Strathmore Music Center (Bethesda)	Rick Davis
VIRGINIA		
<i>La pietra del paragone (The Touchstone)</i>	Wolf Trap Opera (Vienna)	Loren Meeker, dir.
<i>One Flew Over the Cuckoo's Nest</i>	Firebelly Productions (Arlington)	Kathi Gollwitzer, dir.
<i>To Kill a Mockingbird</i>	Firebelly Productions (Arlington)	Kathi Gollwitzer, dir.
<i>Nothing Sacred</i>	Firebelly Productions (Arlington)	Robb Hunter, dir.
MASSACHUSETTS		
<i>Invisible Man</i>	Huntington Theatre Co. (Boston)	Christopher McElroen, dir.
<i>Teenage Dick</i>	Huntington Theatre Co. (Boston)	Moritz von Stuelpnagel, dir.
NEW JERSEY		
<i>Hamlet</i>	Castle Shakes. Rep (Budd Lake)	Stan Barber, dir.
<i>Romeo and Juliet</i>	Castle Shakes. Rep (Budd Lake)	Stan Barber, dir.
<i>Macbeth</i>	Castle Shakes. Rep (Budd Lake)	Stan Barber, dir.
<i>Complete Works of William Shakespeare</i>	Castle Shakes. Rep (Budd Lake)	Stan Barber, dir.
NORTH CAROLINA		
<i>The Harvey Milk Show</i>	Innovative Theatre (Charlotte)	Alan Poindexter, dir.
<i>The Lion, the Witch & the Wardrobe</i>	Charlotte Children's Theatre	Alan Poindexter, dir.
<i>The Magician's Nephew</i>	Charlotte Children's Theatre	Alan Poindexter, dir.

Academic Productions, Fight/Movement Direction (selected)

<u>Production</u>	<u>University/Theatre</u>	<u>Director</u>
<i>Cabaret</i>	American University	Carl Menninger, dir.
<i>Carrie</i>	American University	Carl Menninger, dir.
<i>The Government Inspector</i>	American University	Tara Giordano, dir.
<i>The Wolves</i> (special FX)	American University	Colleen Sullivan, dir.
<i>Pippin</i>	American University	Isaiah Wooden, dir.
<i>Othello</i>	American University	Caleen Sinnette Jennings, dir.
<i>Assassins</i>	American University	Tom Story, dir.
<i>Blood Wedding</i>	American University	Kyle Bostian, dir.
<i>Little Women</i>	American University	Karl Kippola, dir.
<i>Argonautika</i>	American University	Isaiah Wooden, dir.
<i>Dracula</i>	American University	Carl Menninger, dir.
<i>Funny Thing Happened...Forum</i>	American University	Cara Gabriel, dir.
<i>Big Love</i>	American University	Isaiah Wooden, dir.
<i>Orpheus Descending</i>	American University	Carl Menninger, dir.
<i>Company</i>	American University	Karl Kippola, dir.
<i>Oklahoma</i>	American University	Karl Kippola, dir.
<i>Romeo and Juliet</i>	American University	Carl Menninger, dir.
<i>Three Penny Opera</i>	American University	Cara Gabriel, dir.
<i>Rashômon</i>	American University	Randy Baker, dir.
<i>Spring Awakening</i>	American University	Amber Jackson, dir.
<i>The Lower Depths</i>	American University	Karl Kippola, dir.
<i>Women on the Verge...</i> (choreographer)	American University	Carl Menninger, dir.
<i>Rent</i>	American University	Carl Menninger, dir.
<i>The Alchemist</i>	American University	Karl Kippola, dir.
<i>The Rocky Horror Picture Show</i>	American University	Cara Gabriel, dir.
<i>Cabaret</i>	American University	Gail H. Mardirosian, dir.
<i>Skin of our Teeth</i> (movement)	American University	Carl Menninger, dir.
<i>Wecycling</i> (movement)	American University	Caleen Sinnette Jennings, dir.
<i>Guys and Dolls</i>	American University	Karl Kippola, dir.
<i>Ubu Roi</i> (ACTF cert. of merit; Fight Direction)	American University	Cara Gabriel, dir.
<i>Talking With</i> (US and St. Petersburg, Russia)	American University	Gail H. Mardirosian, dir.
<i>Tommy</i>	American University	Javier Rivera, dir.
<i>Measure for Measure</i>	American University	Caleen Sinnette Jennings, dir.
<i>'Tis Pity She's a Whore</i>	Academy for Classical Acting	Sharon Ott, dir.
<i>As You Like It</i>	Academy for Classical Acting	Aaron Posner, dir.
<i>Macbeth</i>	Academy for Classical Acting	Craig Baldwin, dir.
<i>Julius Caesar</i>	Academy for Classical Acting	Cameron Knight, dir.
<i>Pericles</i>	Academy for Classical Acting	Alec Wild/Jef Awada, dir.

Academic Productions, Fight/Movement Direction, continued

<u>Production</u>	<u>University/Theatre</u>	<u>Director</u>
<i>Big Love</i>	Catholic University	Randy Baker, dir.
<i>The Merchant of Venice</i>	Catholic University	Eleanor Holdridge, dir.
<i>Romeo and Juliet</i>	Catholic University	Orion Jones, dir.
<i>Coriolanus</i>	Catholic University	Elena Velasco, dir.
<i>Etiology</i>	Catholic University	Shirley Serotsky, dir.
<i>Cymbeline</i>	Catholic University	Eleanor Holdridge, dir.
<i>The Resistible Rise of Arturo Ui</i>	Catholic University	Eleanor Holdridge, dir.
<i>Romeo and Juliet</i>	Catholic University	Betty Ann Leesberg-Lange
<i>Criminals in Love</i>	McDaniel College	Ron Miller, dir.
<i>A Streetcar Named Desire</i>	McDaniel College	Gene' Fouche', dir.
<i>Carrie</i>	McDaniel College	Josh Selzer, dir.
<i>Macbeth</i>	Radford University	Molly Hood, dir.
<i>As You Like It</i>	Radford University	Jerry E. McGlown, dir.
<i>As You Like It</i>	University of Maryland	Eleanor Holdridge, dir.

Related Production Experience (selected)

<i>The Slow Hustle</i>	Stunt Coordinator	HBO; Sonja Sohn, dir.
<i>The Great Pretender</i>	Fight Director	Vanity Fair; Lisa Romagnoli, dir.
<i>Stage Weaponry Safety</i>	Co-presenter (Jen McClure)	USITT, 2020 and 2021
<i>The Art of Fight Choreography</i>	Lecture/Demonstration	Smithsonian Institute
<i>Opera in the Outfield</i>	Combat Performance	Kennedy Center/WNO
<i>Opera Look-In, Carmen - 2015</i>	Combat Demonstration	Kennedy Center/WNO
<i>Opera Look-In, Moby Dick - 2014</i>	Combat Demonstration	Kennedy Center/WNO
<i>Opera Look-In, Don Giovanni - 2012</i>	Combat Demonstration	Kennedy Center/WNO
<i>The Broken Continent</i>	Fight Coordinator	Ciscoveras Pictures
<i>Panic 911</i>	Stunt/Weapons Coordinator	Investigation Discovery (TV)
<i>Spin City</i> (1997-2000)	Stunt Double (Michael J. Fox)	ABC; Andy Cadiff, dir.
<i>Monday Nights at the National</i>	Combat Demonstration	The National Theatre, DC
<i>Whoopi</i>	Voice-over Artist, recurring	NBC; Terry Hughes, dir.
<i>Dead Man Walking</i> (New York Premier)	Actor (<i>The Young Man</i>)	New York City Opera
<i>Macbeth</i>	Fight Ensemble	New York City Opera
<i>Capulets and Montagues</i>	Fight Ensemble	New York City Opera
<i>Macbeth</i>	Fight Ensemble	New Jersey State Opera
<i>La Fanciulla del West</i>	Stunt Player, Fight Captain	Baltimore Opera Company
<i>Tecumseh!</i> (Industrial)	Combat Demonstration	Scioto Society, Inc.
<i>Madigan Men</i>	Stand-in, Grant Shaud	Touchstone Television

Complete performance resume available upon request

Honors and Awards

- ❖ *Helen Hayes Award* for outstanding choreography, *HIR* at Woolly Mammoth Theatre, 2017
- ❖ *Helen Hayes* nomination for outstanding choreography, *Richard III* at The Shakespeare Theatre, 2019
- ❖ *Helen Hayes* nomination for outstanding choreography, *An Octoroon* at Woolly Mammoth Theatre, 2016
- ❖ *Helen Hayes* nomination for outstanding choreography, *Red Speedo* at The Studio Theatre, 2013
- ❖ *Helen Hayes* nomination for outstanding choreography, *The Walworth Farce* at The Studio Theatre, 2012
- ❖ *Likhachev Foundation Cultural Fellowship* to Russia, 2012
- ❖ *American College Theatre Festival Certificate of Merit* in Fight Direction, *Ubu Roi*, 2012
- ❖ *ISS Scholarship*, International Stunt School, 2012.
- ❖ *Washington Area Theatre Community Award (WATCH)* for Outstanding Special Effects, 2009 (co-award)
- ❖ *Best Scene*, National Stage Combat Workshop (SAFD), Advanced, 2002.
- ❖ *Off-Off Broadway Review Award-Ensemble*, *The Winter's Tale*, 2002.
- ❖ *Best Scene*, National Stage Combat Workshop (SAFD), Intermediate, 2000.
- ❖ *Examiner's Award for Excellence*, SAFD, **thirteen individual awards** 2000-2003.
- ❖ *Charlotte Theatre Awards Best Actor* Nomination (Tony in *West Side Story*), 1993
- ❖ *Outstanding Company Member Award*, Northern Lights Playhouse, 1991.
- ❖ *Director's Choice Award* for overall performance contribution, Tecumseh! Outdoor Drama, 1990.
- ❖ Award for *Best Fight Team/Choreography*, Tecumseh! Outdoor Drama, 1990.
- ❖ Member of *Alpha Psi Omega*, theatre honorary fraternity, Radford University, 1990-present.
- ❖ *Dean's List*, Radford University, 1988-1991.
- ❖ Graduated with 4.0 cumulative GPA, Virginia Commonwealth University, 2008.

Additional Skills (combat related)

- ❖ Theatrical and “live” firearms training; handguns, shotguns and rifles (black powder to fully automatic)
(NRA pistol certification; safety and live fire training, SAFD Theatrical Firearms Instructor)
- ❖ Archery Instructor, Throwing Knives/Axes, Whips and various other weapons
- ❖ High Falls (up to 25'), Stair Falls, Basic Stunts and Tumbling
- ❖ Brazilian Jiu Jitsu competitor and assistant instructor

Professional Affiliations

- ❖ Stage Directors and Choreographers Society (**SDC**), Director and Choreographer
- ❖ Society of American Fight Directors (**SAFD**), Fight Master, Teacher & Theatrical Firearms Instructor
- ❖ British Association of Stage and Screen Combat (**BASSC**)
- ❖ Actor's Equity Association (**AEA**)
- ❖ Screen Actors Guild/American Federation of Radio and Television Artists (**SAG/AFTRA**)
- ❖ Association of Theatre Movement Educators (**ATME**)

References

- ❖ Mr. David Leong, Former Theatre Department Chair; Virginia Commonwealth University
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- ❖ Mr. Gary Sloan, Former Head of MFA Acting Program; The Catholic University of America
phone: 202-904-6841 email: gksloan@att.net
- ❖ Mr. David Muse, Artistic Director; The Studio Theatre
phone: 202-232-7267 email: dmuse@studiotheatre.org
- ❖ Mr. J. Allen Suddeth, Fight Master; The Society of American Fight Directors
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