

# Robb Hunter

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## Professional Profile

A Fight Director, Certified Teacher (Society of American Fight Directors) and member of the Stage Directors and Choreographers Society based in the Washington D.C. Metro area. Fifteen years experience as a professional actor (SAG, AEA, and AFTRA) and fight choreographer with emphasis in classical theatre. Currently on faculty at American University, The Catholic University of America and George Mason University having also taught in MFA acting programs, professional conservatories, workshops and privately in New York, New Jersey, Nevada, North Carolina, West Virginia, Maryland and Virginia.

## Training

<b>Education</b>	M.F.A. in Theatre Pedagogy, Virginia Commonwealth University, 2008 B.A. in Theatre Performance, Radford University, 1991 Minor in dance with concentrations in ballet and modern Certified Teacher, Society of American Fight Directors, 2004
Dance	Frano Jelincic, Dagmar Kessler, Margaret DeVaney, Pegeen Albig
Acting	Jerry E. McGlown, Richard McWilliams, Charles Hayes
Voice	Betty Turner, D. Otis Castonguay
Mime	David Leong
Mask	Dale Girard, Brian Byrnes, Aaron Anderson
Stage Combat (selected)	Society of American Fight Directors; National Stage Combat Workshop Intermediate (2000), Intern (2001), Advanced (2002), Teacher Training (2004)  Celebration Barn; Fight Director Training Program, Actor's Ensemble (2001)  Workshops and private instruction with Fight Masters nationwide including; David Boushey, David Leong, Dale Girard, Michael Chin, J. David Brimmer, J. Allen Suddeth, Richard Ryan, Richard Raether, David Woolley, k. Jenny Jones, Chuck Coyl, Brian Byrnes and Drew Fracher.
Whip	Anthony DeLongis, Scot Mann
Wire-Work/Flying	ZFX
Martial Arts	Kali & Karate; Dr. Jerry Beasley (World Martial Arts Hall of Fame) Kung Fu Wu Su; Grandmaster Alan Lee; Chinese Kung Fu Wu Su Association
Fencing	Metropolis Fencing (NYC) and Radford University

## Selected Production Experience, Fight Direction

### DC Area

<i>Bus Stop</i>	Olney Theatre Center	Austin Pendleton, dir.
<i>Stick Fly</i>	Arena Stage	Kenny Leon, dir.
<i>The Alchemist</i>	The Shakespeare Theatre	Michael Kahn, dir.
<i>Hamlet</i> (AFD to David Leong @ CB)	The Shakespeare Theatre	Alexander Burns, dir.
<i>The Heidi Chronicles</i>	Arena Stage	Tazewell Thompson, dir.
<i>Frankie and Johnny in the Clair de Lune</i>	Arena Stage	David Muse, dir.
<i>Noises Off</i>	Arena Stage	Jonathan Munby, 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>The Heavens are Hung in Black</i>	Ford's Theatre	Stephen Rayne, 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>In the Heart of America</i>	Rep Stage	Kasi Campbell, dir.
<i>A Little Night Music</i>	CENTRESTAGE	Mark Lamos, dir.
<i>Macbeth</i>	Baltimore Shakespeare Festival	Tony Tsendeas, dir.
<i>Fool for Love</i>	Spooky Action Theatre	Kasi Campbell, dir.
<i>Dark Rapture</i>	Spooky Action Theatre	Paul Takacs, dir.
<i>True West</i>	The Bay Theatre Company	Lois Evans, dir.
<i>Deathtrap</i>	The Bay Theatre Company	James Phillips, dir.
<i>One Flew Over the Cuckoo's Nest</i>	Firebelly Productions	Kathi Gollwitzer, dir.
<i>To Kill a Mockingbird</i>	Firebelly Productions	Kathi Gollwitzer, dir.
<i>Les Liaisons Dangereuses</i>	Actor's Theatre of Washington	Lee Mikeska Gardner, dir.
<i>Nothing Sacred</i>	Firebelly Productions	Robb Hunter, dir.

### New York/Regional (selected)

<i>Love Child</i>	The Harlem Theatre Co.	James Pringle, dir.
<i>Cyrano</i>	Chekhov Theatre Ensemble	Floyd Rumohr, dir.
<i>A Soldier's Play</i>	Black Spectrum Theatre Company	Carl Clay, prod.
<i>Otello</i>	Regina Opera	Linda Lehr, dir.
<i>Carmen</i>	Regina Opera	Linda Lehr, dir.
<i>I Pagliacci</i>	Regina Opera	Linda Lehr, dir.
<i>Henry VI, part I</i>	Artemis & the Wild Things	Linda Lehr, dir.
<i>Hamlet</i>	Castle Shakespeare Rep.	Stan Barber, dir.
<i>Romeo and Juliet</i>	Castle Shakespeare Rep.	Stan Barber, dir.
<i>Macbeth</i>	Castle Shakespeare Rep.	Stan Barber, dir.
<i>Complete Works of William Shakespeare</i>	Castle Shakespeare Rep.	Stan Barber, dir.

### Academic

A list of Productions at universities, colleges and high schools throughout the area is available upon request.

## Teaching Experience, Academic

### **American University, Washington DC (2009 - 2010)**

Artist in Residence: In addition to teaching a rotating topic in theatre course (stage combat) responsibilities also include directing violence and supplying weaponry for main stage productions of *Romeo and Juliet* and *Oklahoma*. Coursework focuses on the exploration and execution of staged violence within the context of a dramatic scene.

### **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. Responsibilities also include choreographing and directing movement for productions with these specific demands.

### **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.

### **McDaniel College, Maryland (2008)**

*Unarmed Stage Combat*, Instructor: Taught the basics of safely and effectively performing techniques of staged violence including falls, tumbling, punches, locks, strangulation and slaps within the context of a dramatic scene.

### **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.

### **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.

### **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 and focus heavily on acting within the combative scene as well as technique.

## Additional Academic Teaching Experience, continued from previous page

### **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.

### **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.

### **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.

## Additional Classes, Workshops and Relevant Experience

### **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.

### **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 an adjudicated performance.

## Additional Relevant Experience, continued from previous page

### **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 an adjudicated performance.

### **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.

### **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 16<sup>th</sup> and 17<sup>th</sup> 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](http://www.combatinc.com)

**“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,* Instructor: 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).

**Owner and Founder 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 NBC TV, *Treasure Island* resort (Las Vegas), The Shakespeare Theatre, Studio Theatre, Off-Broadway, Off-Off-Broadway, Harvard, Yale and other regional theatres, universities, high schools and community theatres nationwide. [www.PreferredArms.com](http://www.PreferredArms.com)

## **Additional Skills**

- ❖ Firearms; Theatrical and “live” firearms including handguns, shotguns and rifles
- ❖ Archery; Instructor
- ❖ Throwing Knives/Axes, Whips and various other weapons
- ❖ High Falls (up to 25’) and Stair Falls
- ❖ Basic Stunts and Tumbling
- ❖ CPR/First Aid certifications (Emergency Skills, Inc. /American Heart Association)

## **Professional Affiliations**

- ❖ Stage Directors and Choreographers Society (**SDC**)
- ❖ Society of American Fight Directors (**SAFD**)
  - Certified Teacher; 2004 to present
  - Chair of the Mentoring Committee; 2007 to present
- ❖ British Association of Stage and Screen Combat (**BASSC**)
- ❖ Actor’s Equity Association (**AEA**)
- ❖ Screen Actor’s Guild (**SAG**)
- ❖ American Federation of Radio and Television Artists (**AFTRA**)
- ❖ Association of Theatre Movement Educators (**ATME**)

## **Honors and Awards**

- ❖ *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.
- ❖ *Best Actor* Nomination (Tony in *West Side Story*), Charlotte Theatre Awards, 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.
- ❖ *National Honor Society*, Alleghany High School, 1983-1985.
- ❖ *Eagle Scout*, BSA, 1985.

## References

- ❖ Mr. David Leong, Theatre Department Chair; Virginia Commonwealth University  
Fight Master; The Society of American Fight Directors  
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- ❖ Ms. Carey Lawless, Production Manager; Arena Stage  
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- ❖ Ms. Elizabeth van den Berg, Theatre Arts Department Chair; McDaniel College  
phone: 301-651-3939  
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- ❖ Mr. Brad Watkins, Producing Director; The Olney Theatre Center  
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- ❖ Dr. Noreen Barnes, Director of Graduate Studies; Virginia Commonwealth University  
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