

Robb Hunter

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Professional Profile

Mr. Hunter is a theatre professional with broad ranging experience in movement, acting, mime and choreography with specialized expertise in fight direction, stage combat, and Western hopology. He has more than twenty years' experience as a professional actor (AEA and SAG/AFTRA), Fight Director, movement instructor and owner of the theatrical prop weapons company, Preferred Arms, Inc. He is one of a small group of Fight Directors in the world certified by the Society of American Fight Directors and for whom he is a Certified Teacher. Robb is also a Director/Choreographer in the Stage Directors and Choreographers Society and is currently Artist in Residence at American University. He has taught movement/combat for the Domingo-Cafritz Young Artists Training Program at the Kennedy Center, AMDA, The Shakespeare Theatre, The Studio Theatre Conservatory and for numerous other university programs and conservatories nationwide.

Training

Education	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 Fight Director, Society of American Fight Directors, 2013 Certified Teacher, Society of American Fight Directors, 2004
Dance	Franco Jelincic, Dagmar Kessler, Margaret DeVaney, Pegeen Albig
Acting	Jerry E. McGlown, Richard McWilliams, Charles Hayes
Voice	Betty Turner, D. Otis Castonguay
Physical Theatre/ Mask	David Leong, 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/private instruction with Fight Masters nationwide (2000-2014) 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.
Stunts	David Boushey (founder SAFD and USA), Timothy Werner, Jeff "Ish" Thomason
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 Brazilian Jiu-Jitsu; David Jacobs, Mark Jones, Sam Kim; Fairfax Jiu-Jitsu
Fencing	Metropolis Fencing (NYC) and Radford University

Teaching Experience, Academic

American University, Washington DC (2008 - current)

Artist in Residence (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. Responsibilities also include choreographing and directing movement for productions with these specific demands.

McDaniel College, Maryland (2008-current)

Stage Combat, unarmed, Instructor: Teach the basics of safely and effectively performing techniques of unarmed staged violence (including falls, tumbling, punches, locks, etc.) within the context of a dramatic scene.

McDaniel College, Maryland (2014)

Stage Combat, broadsword, Instructor: Taught the basics of safely and effectively performing techniques of staged violence with the Medieval broadsword within the context of a dramatic scene.

McDaniel College, Maryland (2015)

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.

Additional Academic Teaching Experience, continued from previous page

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

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.

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.

Additional Classes, Workshops and Relevant Experience

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

Movement Development, Collaborator: Worked with Movement Director David Leong and Kathleen Turner (*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.

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.

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 Studio Theatre Acting Conservatory (2010-current)

Workshops in Stage Combat, Instructor: Teach students the fundamentals of unarmed stage combat and Elizabethan Rapier. This is a recurring workshop series.

Shakespeare's Rapier and Dagger (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.

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.

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.

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 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

“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.

CEO 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 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

<i>Carmen</i> (pre-production)	Washington National Opera	Loren Meeker, dir.
<i>Othello</i> (pre-production)	The Shakespeare Theatre	Ron Daniels, dir.
<i>Zombie; the American</i>	Woolly Mammoth Theatre	Howard Shalwitz, dir.
<i>The Fire and the Rain</i>	Constellation Theatre Co.	Allison Stockman, dir.
<i>Man of la Mancha</i> (AFD to David Leong)	The Shakespeare Theatre	Alan Paul, dir.
<i>West Side Story/Romeo et Juliette</i>	Strathmore Music Center	Rick Davis, dir.
<i>The Widow Lincoln</i> (world premiere)	Ford's Theatre	Stephen Rayne, dir.
<i>As You Like It</i>	The Shakespeare Theatre	Michael Attenborough, dir.
<i>Belleville</i>	The Studio Theatre	David Muse, dir.
<i>Bad Jews</i>	The Studio Theatre	Serge Seiden, dir.
<i>The Piano Lesson</i>	Olney Theatre Center	Jamil Jude, dir.
<i>Moby Dick</i> (East Coast premiere)	Washington National Opera	Leonard Foglia, dir.
<i>The Tournament</i> (lead FD-Coordinator)	2014 Capital Fringe Festival	Lex Davis, dir.
<i>Measure for Measure</i>	The Shakespeare Theatre	Jonathan Munby, dir.
<i>Red Speedo</i> (Helen Hayes nom; movement)	The Studio Theatre	Lila Neugebauer, dir.
<i>The Cont. Adventures of John Blade</i>	2013 Capital Fringe Festival	Christopher Niebling, dir.
<i>Caesar and Dada</i> (world premiere)	WSC Avant Bard	Lee Mikeska Gardner, dir.
<i>The Winter's Tale</i>	The Shakespeare Theatre	Rebecca Taichman, dir.
<i>Motherfucker with the Hat</i>	The Studio Theatre	Serge Seiden, dir.
<i>Invisible Man</i>	Huntington Theatre Co.	Christopher McElroen, dir.
<i>Don Giovanni</i>	Washington National Opera	John Pascoe, dir.
<i>Invisible Man</i> (world premiere)	The Studio Theatre	Christopher McElroen, dir.
<i>Ruined</i>	Arena Stage	Charles Randolph-Wright, dir.
<i>The Walworth Farce</i> (Helen Hayes nom; choreo)	The Studio Theatre	Matt Torney, dir.
<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>Hamlet</i>	Washington National Opera	Thaddeus Strassberger, dir.
<i>American Buffalo</i>	The Studio Theatre	Joy Zinoman, dir.
<i>Reasons to be Pretty</i>	The Studio Theatre	David Muse, dir.
<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>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>The Heavens are Hung in Black</i>	Ford's Theatre	Stephen Rayne, dir.
<i>The Millionairess</i>	Olney Theatre Center	John Going, dir.

Professional Productions, continued from previous page

<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 Fest.	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>Mother Courage</i>	Scena Theatre	Gabriele Jakobi, 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 Wash.	Lee Mikeska Gardner, dir.
<i>Nothing Sacred</i>	Firebelly Productions	Robb Hunter, dir.
<i>Love Child</i> (New York premiere)	Theatre Harlem, NYC	James Pringle, dir.
<i>A Soldier's Play</i>	Black Spectrum Thea., NY	Carl Clay, dir.
<i>Cyrano</i>	Chekhov Theatre Ens., NY	Floyd Rumhor, dir.
<i>Hamlet</i>	Waterloo Bridge Thea., NY	J. Brandon Hill, dir.
<i>Otello</i>	Regina Opera, NY	Linda Lehr, dir.
<i>Carmen</i>	Regina Opera, NY	Linda Lehr, dir.
<i>I Pagliacci</i>	Regina Opera, NY	Linda Lehr, dir.
<i>Henry VI, part I</i>	Artemis & Wild Things, NY	Linda Lehr, dir.
<i>Hamlet</i>	Castle Shakespeare Rep, NJ	Stan Barber, dir.
<i>Romeo and Juliet</i>	Castle Shakespeare Rep, NJ	Stan Barber, dir.
<i>Macbeth</i>	Castle Shakespeare Rep, NJ	Stan Barber, dir.

Academic Productions, Fight Direction (selected)

<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>The Merchant of Venice</i>	Catholic University	Eleanor Holdridge, dir.
<i>Rent</i>	American University	Carl Menninger, dir.
<i>Romeo and Juliet</i>	Catholic University	Orion Jones, dir.
<i>Coriolanus</i>	Catholic University	Elena Velasco, dir.
<i>The Alchemist</i>	American University	Karl Kippola, dir.
<i>Etiology</i>	Catholic University	Shirley Serotsky, dir.
<i>The Rocky Horror Picture Show</i>	American University	Cara Gabriel, dir.
<i>Cabaret</i>	American University	Gail Humphries Mardirosian, dir.
<i>Skin of our Teeth</i> (movement)	American University	Carl Menninger, dir.
<i>Wecycling</i> (movement)	American University	Caleen Jennings, dir.

Academic Productions, continued from previous page

<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 Humphries Mardirosian, dir.
<i>Tommy</i>	American University	Javier Rivera, dir.
<i>Cymbeline</i>	Catholic University	Eleanor Holdridge, dir.
<i>Measure for Measure</i>	American University	Caleen Jennings, 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>The Resistible Rise of Arturo Ui</i>	Catholic University	Eleanor Holdridge, dir.
<i>Romeo and Juliet</i>	Catholic University	Betty Ann Leesberg-Lange, dir.
<i>Criminals in Love</i>	McDaniel College	Ron Miller, dir.
<i>Romeo and Juliet</i>	The Trinity School	Kathi Gollwitzer, dir.

Related Production Experience (selected)

<i>Opera in the Outfield</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	Ciscovaras Pictures
<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

Recent Interviews

<i>Bleeding is Fundamental</i>	Interview/Article	Washington City Paper
http://www.washingtoncitypaper.com/blogs/artsdesk/theater/2013/09/05/duel-purpose-for-fight-choreographer-robb-hunter-bleeding-is-fundamental/		
<i>Armed Actors; World of Theatrical Fight...</i>	Interview/ Video	Associated Press
http://news.yahoo.com/video/armed-actors-world-theatrical-fighting-071730898.html		

Complete performance resume available upon request

Additional Skills

- ❖ Firearms Instructor; 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

Professional Affiliations

- ❖ Stage Directors and Choreographers Society (**SDC**), Director and Choreographer
- ❖ Society of American Fight Directors (**SAFD**), Certified Fight Director and Teacher
- ❖ 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**)

Honors and Awards

- ❖ *Helen Hayes* nomination for outstanding choreography, *Red Speedo* at Studio Theatre, 2013
- ❖ *Helen Hayes* nomination for outstanding choreography, *The Walworth Farce* at Studio Theatre, 2012
- ❖ *Likhachev Foundation Cultural Fellowship* to Russia, 2012
- ❖ *American College Theatre Festival Certificate of Merit* in Fight Direction, *Ubu Roi*, 2012
- ❖ *Founder’s Scholarship*, International Stunt School, 2012.
- ❖ *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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- ❖ Mr. Gary Sloan, Former Head of MFA Acting Program; The Catholic University of America

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- ❖ Dr. Noreen Barnes, Director of Graduate Studies; Virginia Commonwealth University

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