

Durand Garcia, SAG-AFTRA

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Curriculum Vitae

ACTOR, DIRECTOR, FIGHT CHOREOGRAPHER, EDUCATOR

EDUCATION

M. A., Drama, San Francisco State University, May 2012 (3.7 GPA). Thesis examines Spanish Golden-Age drama as exemplified by Pedro Calderon's *Life is a Dream* in four seminal productions. St. Patrick Seminary & University, 2002 to 2005, graduate study in Pre-Theology.

B. A., English, emphasis Dramatic Literature, San Francisco State University, 1975

PROFESSIONAL TRAINING

Movement

- 8 hours of Stunt Training – Tony Vella (2015)
- Stage Rigging Intensive – Jay O. Glerum, SFSU (2013)
- National Stage Combat Workshop/Stunt Fighting Intensive/The (David) Boushey Way – MACE/Winter Wonderland, St. Charles, IL, Club, Knife, Mini Tramp, Dive Rolls, Take downs, High Falls (Face-offs, Suicides, etc.) Stair Falls,– for film and theatre (2013)
- Gymnastic Conditioning – Tonya White, AcroSports (2012/13)
- Suzuki Technique – Jeffery Bihl (1991 + 2001)
- Yoga (Hatha and Iyengar) – Emily Keeler + Its Yoga (1982 + 1996)
- Dance Workshop – Kei Takei, Santa Fe, (1989)
- Alexander Technique – Carol Gill (1985)
- Master Workshop – Yoshi Oida of Peter Brook's Co. (1983)

Stage Combat – Trained in:

Broadsword & Shield – Single Rapier – Quarter Staff – Unarmed – Case of Rapiers
Rapier & Cloak – Broadsword – Rapier & Dagger – Knife – Small Sword – Rapier & Buckler

- Teacher Symposium/Dueling Arts International, Western Illinois University, IL (2009)
- Quarterstaff and Broadsword Workshop – G. Hoffman, (2009)
- Knife and Sword & Buckler Workshop – G. Hoffman, (2008)
- Winter Stage Combat Workshop/Dueling Arts International, Las Vegas, NV (2006/2007)
- Action Film Workshop, Winston/Salem, NC (2006)
- Fight Director Workshop – G. Hoffman (2000); & as an Actor/Combatant (1999 & 2001)
- Stage Combat Workshops – G. Hoffman (1993 - 2001) *Intermediate Certification* (2000)
- Stage Combat Workshop – J. R. Beardsley, FM. (1992)
- Saber, Single Rapier, Fencing – Cynthia Splatt, Provost [French Academy of Arms], (1984)

Durand Garcia Curriculum Vitae continued

Martial Arts & Related Training

- Kali, Escrima, Arnis – Waverly Watlington ('12), Al Castillo, ('09); Paul Spencer, ('07)
- Iaido (Samurai Sword) – Andrej Diamanstein, (2008)
- Basic First Aid Certificate – San Francisco Red Cross, (2009)
- Firearms – Brian Normandy, Scott Jackson, DOJ Entertainment Firearm License ('06 -'07)

Acting Training

Scene Study	Jean Shelton, Ray Reinhart at A.C.T., Jon Stutz, Ann Macy S. F. State University - Acting One and Two
Acting Workshops	Lawrence Parke, Richard Seyd, Jeffery Bihr
Script Analysis	Jean Shelton, Lawrence Parke
Shakespeare	California Shakespeare Festival Shakespeare Workshop

TEACHING EXPERIENCE

Academic

Academy of Art University, San Francisco, CA (2007 – present).

Design curriculum and instruct semester courses in *Historic and Contemporary Theatrical Violence – Stage Combat 1*. The focus of both fifteen week fall and spring courses as well as a ten week summer course is on learning safe theatrical combat techniques for Broadsword, Rapier and Dagger and Unarmed. Preparing students for either Dueling Arts International or Society of American Fight Directors Skills Proficiency Tests.

Academy of Art University, (2012 – present). Design and instruct an *Advanced/Intermediate Stage Combat* course. Introduce Firearms, Quarter Staff and Single Rapier. Teach a stage combat intensive building on basics and introduce advanced techniques such as “historical cuts,” circular fighting, pull through cuts, and fighting with found objects. Weapons include: Clubs, Knives, Broadsword, Rapier & Dagger. This course focuses primarily on combat for film, developing the students camera awareness to facilitate masking, movement within camera parameters, and acting the fight.

Academy of Art University, (2009 – 2011). *MFA Seminar in Stage Combat* – This semester course for film directing and acting MFA candidates gives an over view in the safe technical use of a combination of weapons – Broadsword, Rapier & Dagger, Single Rapier, Firearms, Unarmed, and begins to explore film fight techniques.

Academy of Art University, (2014). *Action Film Workshop* – Create curriculum and instruct a ten week, three hour per week, workshop in set safety and low budget action film making. Invite industry professionals to guest lecture. Discuss stunt coordinator and fight choreographer qualifications, filming fights, simple stunts, safety gear, firearms use and action planning.

Durand Garcia Curriculum Vitae continued

American Conservatory Theatre, San Francisco, CA (spring session 2009)

Teaching Assistant to Gregory Hoffman, FD; *Broadsword, Rapier & Dagger, Unarmed*, preparing students for Dueling Arts International's Skills Test.

Pinole Valley High School, Pinole, CA (2007 – 2008)

Beginning Stage Combat. – Taught a ten week course both years in the basics for Single Rapier & Unarmed stage violence. Emphasized safety, including warm-ups and acting/believability.

Notre Dame de Namur University, Burlingame, CA (2005)

Stage Combat Workshop. – Instruct a four hour intensive in Unarmed Stage Combat in conjunction with Sherri Young's Shakespeare class. Introduce Stage Combat warm-ups and basic techniques. Integrate stage combat principles into the students' Shakespeare scene work culminating in choreographed stage conflicts and related movement.

Contra Costa College, Contra Costa, CA (2000)

Stage Combat Workshop. – Instruct a three hour Unarmed Stage Combat intensive covering the basic unarmed techniques including falls and forward rolls.

New College of California, San Francisco, CA (1998)

Acting One. – Create curriculum for beginning acting course exploring Stanislavski based techniques described and used by Lawrence Parke, with complimentary methods found in Eric Morris and Michael Chekhov. Teach college students whose major academic focus is social activism. Introduce them to basic acting techniques using improvisational exercises, body finding movement, beat object exercises, and beginning text work.

St. John's University, Santa Fe, New Mexico (1989 & 1990)

Introduction to Acting Workshop. – Develop two workshops exploring acting basics - concentration, relaxation, beat object work in improvised scenes and basic characterization through animal movement and direct two plays.

Additional Professional

Theatre Art Cultural Alliance Development Company, Ltd., Beijing, China (2014)

Develop curriculum for ESL acting intensive and edit and direct scenes from *A Midsummer Night's Dream*, for bilingual educational theatre workshop. Teach students from 7 – 15. Introduce them to acting Shakespeare – help them analysis the script, understand dialogue, find urgency and body movement and make character choices. Train students in voice and diction.

Palo Alto Children's Theatre (Summer Training Program), Palo Alto, CA (2013)

Introduction to Stage Combat geared for children interested in theatre. This includes movement consulting for three children's plays which involved Suzuki movement as well as fight techniques.

Durand Garcia Curriculum Vitae continued

Additional Professional continued.

Stage Combat Intensive: Three day workshop multiple weapons & Unarmed fighting for film (fall 2015)

African-American Shakespeare Co.: Unarmed Stage Combat Workshop (summer 2015)

UC Davis – *Stage Combat Intensive* – Broadsword, Rapier & Dagger, Quarter Staff, Unarmed (spring 2015)

African-American Arts and Cultural Complex, San Francisco, CA (2006)

Stage Combat for Youth Workshop, – Taught Unarmed Stage Combat basics to at risk youth as part of their acting training at the Cultural Center. Provided basic knowledge - victim does the work (reversal of tension), balance, distance, preparation, reaction, follow through for grabs, pulls, slaps and punches.

Mission Cultural Center, San Francisco, CA (1992 & 1993)

Acting Workshop – This fall and spring acting workshop introduced Stanislavski’s techniques by exploring the emotional impact of the three beat objects in improvised scenes and monologues.

Publications

“Great Action Scenes on Small Budgets.” In *CineSource*. (July 2014).

http://cinesourcemagazine.com/index.php?/site/comments/shooting_great_action_sequences_on_tiny_budgets/#.U6hw9hzZgrx

“A Good Clean Fight – The Need for Fight Directors.” In *Theatre Bay Area*, Vol. 36, Number 5, May 2011. p. 19 - 21.

“Learning To Kill Without Getting Hurt on an Indie Film.” In *CineSource*. (June 2011).

http://cinesourcemagazine.com/index.php?/site/comments/learning_to_kill_without_getting_hurt_on_the_indie_film_trail/

“Broken in San Francisco.” In SAFD’s *The Cutting Edge*. (July 2011) <http://www.safd.org/node/899>

Publishing Experience

Heirs Magazine International (January 1968 – December 1980) – *Trilingual: English, Spanish, Chinese – Literary and Visual Arts Journal*, Founder and Chief Editor. Transformed this youth produced literary and visual arts magazine into a multi-cultural arts organization that produced eight issues of *Heirs* magazine, twenty poetry readings (some in conjunction with *Heirs* art exhibits) throughout San Francisco, including an annual series with the San Francisco Public Library. Founded Heirs Press and was instrumental in the publication of many poets, writers and editors including books and magazines. Among those who received consultation and/or production assistance were: Editorial Pocho Che, *Umbra: Black Works*, *Journal 31*, *San Francisco Theatre Magazine*, SF International Book Fair, and others. Partially funded by the National Endowment for the Arts, The Zellerbach Family Fund, and the California Arts Commission as well as by family, friends and subscribers.

Durand Garcia Curriculum Vitae continued

Publishing Experience continued.

Heirs Press (1973 – 1980) – Published books of poetry by – Walter Martinez and Gary Gach, and a first collection of short fiction by Alejandro Murguia. As publisher the responsibilities involved aspects of graphic design, editing, print production management, marketing and fund raising. Partially funded by NEA for Mr. Murguia’s book and for the publication of four new plays performed in conjunction with the American Conservatory Theatre’s new play series. Members of Heirs Press figured prominently in the production of four books for Editorial Pocho-Che; filling the positions of series editor and design consultant.

San Francisco Theatre Magazine (January 1977 – February 1979), Founder and Co-Publisher. San Francisco’s first real theatre magazine. Published four issues, the first two of which offered a generous over view of the Greater Bay Area’s theatre scene. Contributors include: Gloria Weinstock, Stanley Eichelbaum, Jon Hendricks, Martin Esslin, Richard Reineccius, R. G. Davis and Susan Lyne, Theodore Shank, Robert Goldsby, Paine Knickerbocker, Annette Lust, Nancy Morrison, Gary Goodrow, Bernard Weiner and many others.

ACTING (Representative List)

FILM

YOUNG GUNS II	French Indian (unused)	Geoff Murphy / Director - Morgan Creek
HARD ACT TO FOLLOW	Jimmy	Issam Makdissy / Director - Lebam Film
THE METHOD	Student	Joe Destein / Director - Pacific Star Productions
THE SNAKE	Joel	Mark Jacobs / Director - Masters of Horror

OTHER FILM

ANGELO’S MONEY	Mr. Dickenson	Steve Yang / Director - Steve Yang Film
HARD DRIVE	Will Bryant	Blake Scribner / Director - Scribner Film
ESTA NOCHE	Vietnam Vet	Alex Vargas / Director
CITY OF DEATH	Fred Daniels	Deland Nuse / Director - DNA Productions
TRAVELER	Paradoxist Facilitator	Roger Mocenigo / Director
BIRTHDAY	Jack	Don Starnes / Director
TRAPPED	Jack	Simona Sborchia / Director

STAGE

HAMLET	Hamlet	New Shakespeare Company / M. Roma, Dir.
A MIDSUMMER NIGHT’S DREAM	Oberon / Theseus	Luminarias @ Yerba Buena / Joseph Ponce, Dir.
A MIDSUMMER NIGHT’S DREAM	Oberon	Shakespeare in the Park / Steve Schwartz, Dir. / NM
COMEDY OF ERRORS	Angelo	Shakespeare in the Park / Steve Schwartz, Dir. / NM
AS YOU LIKE IT	Oliver	Shakespeare in the Park / Steve Schwartz, Dir. / NM
OTHELLO	Barbantio	Bannam Place Theatre / Robert Hinish, Director
A MIDSUMMER NIGHT’S DREAM	Oberon / Theseus	LATA @ Intersection for the Arts / Joseph Ponce, Dir.
A WINTER’S TALE	Camilo	Luminarias / Joseph Ponce, Director
HARVEST MOON	Henry	Teatro Vision / Amy Gonzalez, Director
LOTERIA DE PASIONES	El Catrin / Julio	El Teatro Esperanza / E Ballestre, Dir. (National Tour)
SCAPINO!	Scapino	Southwest Repertory Theatre / S. Dougherty, Director
ENEMY OF THE PEOPLE	Hovstad	Hillbarn Theatre / Steve Dobbins, Director
GHOSTS	Osvald Alving	Santa Fe Community Theatre / U. Drabik, Director
EL SOMBRERON	Chui	Zona de Teatro / Elena Parres, Director
WHO KILLED DON JOSE	Sheriff	La Compania de Teatro de Albuquerque / J. Huerta, Dir.
SIX CHARACTERS in Search of an Author	Leading Man	La Compania de Teatro de Albuquerque /M. Martinez
FEMALE TRANSPORT	Captain	Haight Ashbury Repertory / Kristen Reinhardt, Dir.
5TH OF JULY	Wes	Theatre Rhinoceros / Joe Cappetta, Director
THE ACE	Strauss	Tale Spinners / Joya Cory, Director

Durand Garcia Curriculum Vitae continued

ACTING continued.

PSYCHO-KILLER	Michael Werner	Studio Rhinoceros / D. Saenz, Director
LIVE OAK STORE	Mr. Trigo	Asian American Theatre Company / Anna Duhay, Dir.
LYDIA & MAXI	Poet	Julian Theatre @ Goethe Institute / R. Reineccius, Dir.
WAITING FOR LEFTY	Clayton / Sid	New City Theatre / Leo Downey, Director
FAT CITY	Narrator / M. C.	Santa Fe Public Schools / Jacques d'Amboise, Dir.
LORCA AT VISNAR	Francisco	Sangre Theatre Ensemble / D. Saenz, Director
DRACULA	Dr. Seward	Classic American Theatre / Patti Kane, Director
WATERSHED	Sutter / Hurlbutt	Tale Spinners / Paul Hellyer, Director
AN ASIAN JOCKEY IN OUR MIDST	Grady / Itchitaro	Oakland Ensemble Theatre / Ralph McCoy, Director
SHAKESPEARE'S PASSIONS	Richard of York	Cross Roads Theatre Co. / Renee Racan, Director
WE DREW THE SKY	Franz Singer	J&L Center Stage, Dean Leshner Theatre, C. Mareng, Dir.
YELLOW EYES	Jose Maria Sotillo	SJMA Guild, Tabia / Denis Marks, Director
MUMMIFIED DEER	Dr. Jory / Don Guero	El Teatro Campesino / Luis Valdez, Director
AN AFFAIR OF HONOR	Henri	Exit Theatre / Kathryn Wood, Director
BEAUTY OF THE FATHER	Emiliano	Off Broadway West Theatre Co. / Richard Harder, Dir.
BED TIME IN DETROIT	Axel	Boxcar Theatre / Michaela Goldhaber, Director
CYRANO DE BERGERAC	De Guiche	Calaveras Repertory Theatre / John Ribovich, Director
SUPERIOR DONUTS	Luther	Pear Avenue Theatre / Ann Kuchins, Director
THE ICEMAN COMETH	Hugo Kalmar	Eugene O'Neill Festival / Eric Hayes, Director
OF MICE AND MEN	Crooks	Role Players / Eric Hayes, Dir.

FIGHT CHOREOGRAPHY and ACTION COORDINATING

Fight Choreography Consultant for Theatre Bay Area's Performing Arts Assistance Program

African-American Shakespeare Company – Resident Fight Choreographer (Since 1998)

As You Like It	Sherri Young, Director
Two Noble Kinsmen	Bonnee Christian, Director
Twelfth-Night, or What You Will	Norman Gee, Director (Summer Youth Project)
A Midsummer Night's Dream	Bonnee Christian, Director (Summer Youth Proj.)
Romeo y Juliet	Durand Garcia, Director
Mac B: The Macbeth Project	Victoria Evans, Director
Othello	Sherri Young, Director
Antigone	Bonnee Stingily-Christian, Director
Beast	Sherri Young, Director
Two Noble Kinsmen	David W. Skillman, Director
The Taming of the Shrew	Victoria Evans-Erville, Director
Tartuffe	Sherri Young, Director
Othello	Sherri Young, Director
Julius Caesar	Michael Sullivan, Director
Romeo and Juliet	Sherri Young, Director
The Colored Museum	Valina Brown, Director
Anthony & Cleopatra	John Tracey, Director
Otello	Tom Holliday, Director
Dioclesian	Harriet M. Page, Director
Carmen	Stacey Frasier, Director
Fences	Stanley Williams, Director
The Nutcracker	Bruce Steivel, Director/Choreographer
The Taming of the Shrew	Angie Higgins, Sharon Salazar, Directors
Man of La Mancha	Stephan D. Maddox, Director
I Hate Hamlet	Hunt Burdick, Director
Dial M for Murder	Greg Gerber, Director
Holes	Karen Byrnes, Director
City of Angels	Bradley Friedman, Director
Ragtime	Lee Foster, Director
Deathtrap	Karen Byrnes, Director
See How They Run	Ron Lopez, Director

Sacramento Opera

S. F. Cabaret Opera

Opera On Tap

Lorraine Hansberry Theatre

Peninsula Ballet

Shady Shakespeare Co.

Hillbarn Theatre - Resident

Fight Choreographer

(2007 - '14)

Durand Garcia Curriculum Vitae continued

FIGHT CHOREOGRAPHY and ACTION COORDINATING continued.

<u>Bay Area Stage</u>	I Hate Hamlet	Jeff Lowe, Director
<u>Dragon Productions Theatre Co.</u>	North Shore Fish	Meredith Hagedorn, Director
	The Birthday Party	Jenny Hollingworth, Dir.
<u>Diamond City Playhouse</u>	Romeo and Juliet the Hip Hopera	Gloria Stingily, Director
<u>Teatro Didactico Popular</u>	Hipolito – Ready, Aim, Fire	Sylvia Baeza, Director (Durand Garcia, AD & FD)
<u>Killer Bee Productions</u>	Macbeth	Scott Ludwig, Director
<u>Anima Mundi Dance Company</u>	The Fifth Book of Peace	Kathryn Roszak–Castle, Director/Choreographer
	Enter Their Dreaming	Kathryn Roszak–Castle, Director/Choreographer
<u>Shotgun Players</u>	Bent	Reid Davis, Director
<u>Last Planet Theatre Company</u>	Aunt Dan and Lemon	John Wilkins, Director
	Marie and Bruce	John Wilkins, Director
<u>Off Broadway West</u>	Beauty of the Father	Richard Harder, Director
	How the Other Half Loves	Richard Harder, Director
	Hedda Gabler	Richard Harder, Director
	The Dumb Waiter	Durand Garcia, Director
<u>Boxcar Theatre Company</u>	A Lie of the Mind	Susannah Martin, Director
	Buried Child	Rebecca Longworth, Director
	True West	Nick Olivero, Director
	Fool for Love	Nick Olivero, Director
	Dog Sees God(<i>Consultant</i>)	Nick Olivero, Director
<u>Music Box Theatre Company</u>	Urinetown	Tielle Baker Hough, Director
<u>S. F. International Theatre Fest</u>	Placas	(<i>Current</i>) Michael Garces, Director
<u>Calaveras Repertory</u>	Cyrano de Bergerac	John Ribovich
<u>San Francisco State University</u>	Streetcar Named Desire	Rhonnie Washington, Director
	The Chairs	Stephen Brookins, Director
	Henry IV	Mohammad Kowsar, Director
	Fool for Love	Rhonnie Washington, Director
	The Slave	Ashley Smiley, Director
<u>Stanford University</u>	Princess Ida	Greg Anderson, Director
<u>Academy of Art University</u>	I Hate Hamlet	Clark Lewis, Director
	Bengal Tiger at the Baghdad Zoo	Clark Lewis, Director
	Bus Stop	Leslie Martinson, Director
<u>University of California, Davis</u>	Rosencrantz and Guildenstern	Michael Borakiva, Director
	House of Bernarda Alba	Juliette Carrillo, Director
	The Gambling Lady	Fidelis Morgan, Director
	Woyzeck	Bob McGrath, Director
<u>Folsom Lake College</u>	Romeo & Juliet	David Harris, Director
	Treasure Island	David Harris, Director
<u>Z Space</u>	The Totalitarians	Ken Prestinizi, Director
<u>Bacchus Theatre Group</u>	Hamlet	Justin Ashforth, Director
<u>Role Players</u>	Anna Christi	George Maguire, Director
	Cat on a Hot Tin Roof	George Maguire, Director
	Of Mice and Men	Eric Hayes, Director
	Streetcar Named Desire	George Maguire, Director
	The Great Gatsby	Eric Hayes, Director
<u>O’Neill Festival</u>	Chris Christophersen	Eric Hayes, Director
	The Iceman Cometh	Eric Hayes, Director
	Desire Under The Elms	Eric Hayes, Director
	The War At Home	Michele West, Director
<u>Run On Productions</u>	The Pirates of Penzance	Misty Megia, Director
<u>Tri-Valley Rep.</u>	The Migrant Farmworker’s Son	David Acevedo, Director
<u>Teatro Unidos</u>	Dangerous Corner	David Acevedo, Director
<u>S.F. City Theatre Co.</u>	Noises Off	Debi Durst, Director
<u>Pacifica Spindrift Players</u>	Bullshot Crummond	Debi Durst, Director
	Fool For Love	Ray Renati, Director
<u>The Pear Avenue Theatre</u>	Grand Guignol	Mitch Altieri, Director
<u>Big Puppets SF, LLC</u>	Two Chairs	Scott Barker, Director
<u>PUS</u>	Death of a Salesman	Kristen Lo, Director
<u>Palo Alto Players</u>		

FIGHT CHOREOGRAPHY and ACTION COORDINATING continued.

<u>Gunn High School</u>	Macbeth	James Shelby, Dir.
<u>Palo Alto Children's Theatre</u>	A Thousand Cranes	Eric Hayes, Director
	Treasure Island	Eric Hayes, Director
	Pippi Longstocking	Judge Luckey, Artistic Director
<u>T. A. C. A. D. Co., Ltd., Beijing</u>	A Midsummer Night's Dream	Durand Garcia, Dir.
<u>Piedmont High School</u>	Noises Off	Kimberly Taylor, Director
	St. Joan	Kimberly Taylor, Director
	Ordinary People	Kimberly Taylor, Director
<u>Palo Alto High School</u>	Romeo and Juliet	Kristen Lo, Director
<u>Pinole Valley High School</u>	Beauty & the Beast	Kim Knoll, Director
<u>School of the Arts</u>	A Raisin' In the Sun	Sherri Young, Director
	Momotaro	Lluis Valls, Director
<u>Washington High School</u>	Romeo and Juliet	Marianne Philipp, Director
<u>Terra Nova High School</u>	Princess Bride	Scot Schneider, Director
<u>FILM</u> http://www.imdb.com/name/nm3239402/		
<u>Diplomacy Pictures</u>	<i>The Forgotten War</i>	Isaac Ebersole, Director (Stunt Coordinator)
<u>Biting Snake Productions</u>	<i>Blood Tie</i>	Marco Magni, Director (SC & Armorer)
<u>AAU</u>	<i>Alternatives</i>	Michael Black, Marta Bonet, Vicente de la Vega II, Dir.
<u>Frog Band Productions</u>	<i>The Experiment</i>	Jeffery Moore, Director (SC)
<u>Free Play Productions</u>	<i>Bully</i>	Josh Ergas, Director (SC)
<u>Bay City Films</u>	<i>By Morning</i>	Mark Bracamonte, Director (SC & Armorer)
<u>Michael Thomsen Productions</u>	<i>High School #1</i>	Michael Thomsen, Director (SC)
<u>Nix' 1-11 Productions</u>	(Untitled domestic violence film)	Nix, Director (Fight Designer)
<u>Scribner Films</u>	(Actor's self-promotion reel)	Blake Scribner, Director (SC)
<u>David Azer Films</u>	<i>The Hit</i>	David Azar, Director (SC, Fight Consultant)
<u>Angelic Sosa Films</u>	<i>Valentine's Day</i>	Angelic Sosa, Director (Armorer)
<u>Milan Collins Film</u>	<i>Wednesday</i>	Milan Collins, Director (SC)
<u>Dan Hubp Film</u>	<i>Fear Breeds Hate</i>	Dan Hubp, Director (Armorer)
<u>Twenty7 Pictures</u>	<i>Jaded</i>	Jessica Deutscher, Director (SC)
<u>Latham Film</u>	<i>King of England</i>	Owen Latham, Director (Sword Master & SC)
<u>鄭智陽Film</u>	<i>Sunglasses</i>	Cliff Chen, Director (Armorer & SC)
	<i>In Your Eyes</i>	Cliff Chen, Director (FC)
<u>Steve Yang Film</u>	<i>Angelo's Money</i>	Steve Yang, Director (Stunt Coordinator)
<u>Mik Nawooj Film</u>	<i>The Black Swordsman</i>	Pete Paduano, Garrett Franz, Directors (SC)
<u>Wintermusik Productions</u>	<i>Billi 99</i>	Christian Powell, Director (Stunt Coordinator)
<u>Lake House Film</u>	<i>Agency of Lies</i>	Carmia Dumay, Director (Stunt Coordinator/Armorer)
	<i>Santo Cura</i>	Carmia Dumay, Director (Stunt Coordinator/Armorer)
	<i>Three Swords & A Wedding</i>	Marcio Goncalves, Director (Sword Master & SC)
<u>M G Productions</u>	<i>Coming Up</i>	Shaun Au, Director (Stunt Coordinator)
<u>World Frequency Films</u>	<i>Disreality</i>	Val Blakely, Director (Stunt Coordinator)
<u>Midgard Productions</u>	<i>Deadlocks</i>	Ben Ross, Director (Stunt Coordinator/FC)
<u>Roosevelt Radio</u>	<i>Way Home</i>	Chris Solis, Director (SC/FC)
<u>GreyFox Productions</u>	<i>Project M</i>	Brandon Nguyen, Director (SC/FC)
<u>Guerrilla Films</u>	<i>The Transfer</i>	Ashley Roque, Director (SC/FC)
<u>BTHR Productions</u>	<i>Adobe 5-5-1: Solution Sales</i>	Anthony Venezia, Director (SC)
<u>LekkerMedia</u>	<i>Adobe – Mission Impossible</i>	Anthony Venezia, Director (SC)
	<i>Hero Mars</i>	Skyler Cooper, Director (FC)
<u>Sky Productions</u>	<i>Prathivaira</i>	Avinash Gandhi, Director (FC)
<u>Shanthi Creations</u>	<i>Art School of Horrors</i>	Thijs Bazelmans, Director (Sword Master)
<u>AAU</u>	<i>The Boy</i>	Aayushman Pandey, Dir. (Stunt Coordinator, Unarmed)
<u>Indra Productions</u>	<i>Denial of Existence</i>	Kyle Liljequist, Dir. (<i>Fight Choreographer</i>)
<u>Berkeley City College</u>	<i>Vikings</i>	Zachary Schmitz, Dir. (SC & Fight Consultant)
<u>SDFM</u>		

Durand Garcia Curriculum Vitae continued

FIGHT CHOREOGRAPHY and ACTION COORDINATING continued.

Centro Artists
Raw Shock Films

Three Tutus and a Gun
Move or Die/Zombie Parkour

Mark De Paula, Dir. (*Fight Choreographer, Unarmed*)
Marco Aguilar, Dir. (*SC, Swords and Dagger, Parkour*)

Links: King of England <http://vimeo.com/23297239>, <http://vimeo.com/25258704> (Independent short) More upon request.
♦Designed prototype for Spring Loaded Scissors that was built and used.♦ As a student FD introduced a special technique for “beheading” on stage.

DIRECTING

St. John’s University (1989 & 1990)

The Water Engine, Tartuffe

Luminarias at New College of California (1998)

Tartuffe

African-American Shakespeare Company (2000)

Romeo y Juliet – As director I set the production in Cuba as a way not only of conceivably using swords but to include Latino as well as African-American actors in the cast. No attempt was made to separate the two warring houses racially, rather the idea was to mix the cast to better reflect an ideal world.

Dominican University Players (2001)

The Plum Flower – This new play focus on a father/daughter relationship in ancient Japan and sports an original score. It offered the opportunity for actors to enter the stage at the beginning and at the conclusion using special Suzuki technique walks. Thus bookending the production in a unique ritualistic manner.

Anima Mundi Dance Company (2004 - 2008)

Pensive Spring – A parlor opera conceived by Kathryn Roszak-Castle, Dir./Choreographer, based on the poems of Emily Dickinson; Durand Garcia, Directed acting of the lead singer [Special Note: work with Anima Mundi/Dance Lumiere extends into 2008 and includes production assistance, grant work, fight choreography, and acting]. This company fuses dance, theatre and literature as hallmarks of its experimental productions. *The Fifth Book of Peace* was a dance and theatre fusion production that had a San Francisco premiere at the Traveling Jewish Theatre (now Z Below) and was based on Maxine Hong Kingston’s book of the same name and which involved my work as fight choreographer and actor.

Teatro Didactico Popular (2006)

Hipolito – Ready, Aim, Fire – Sylvia Baeza, Director/Translator; Durand Garcia, Assistant Director and Fight Choreographer.

DIRECTING continued.

RHJ Productions (2008)

The Purveyors for the Buriel Clay II Playwrights Festival – This memory play begins in an SRO flophouse and proceeds through a kind of magical realism into the cotton fields of the American South. Though this was a staged reading where movement was limited what little space was available was used to suggest the transition from cheap hotel room to newly cultivated fields.

Off Broadway West Theatre Company (2011) (Company member from April 2010 to July 2011)

The Dumb Waiter – Harold Pinter’s early classic drama was conceived as an illustration of the mid-twentieth century’s struggle with it’s conscience and, as we clearly see, we lose the battle. Moreover it is particularly appropriate that the two assassins are arguing over the murder of a child (young girl). Two men, symbolic of Id and Ego enter from darkness in a basement (deep in the subconscious). As the confession of the murder is about to reach its peak the dumb waiter crashes down creating a profound distraction with absurd orders until the long awaited assignment message comes with the final “order.” This message is issued from another part of the room (from under the door), a significant addition to the growing absurdity; as, indeed it is to kill the “conscience” personified by Gus the assassin, whose murder confession of the young girl, was interrupted by the dumb waiter. It was he who was confessing the murder and at the end of the play he appears nearly physically naked thrust back into the room before his partner in crime, Ben, as the next assassination assignment. This play originally performed in 1960 just before the rise of the birth control pill, legalized abortion, the civil rights movement, the anti-war and third world movements, women’s liberation, free love, the Watergate Cover Up, etc. The struggle with conscience continues.

Theatre Art Cultural Alliance Development Company, Ltd., Beijing (2014)

A Midsummer Night’s Dream – Designed an eight day Shakespeare acting workshop culminating in a performance of four scenes from the play. Helped students analyze and understand the script, coached them in bringing this to the stage with distinct body movement and vocal choices for characterization. Conduct relevant theatre games to help make the long days fun as well as educational.

THEATRE COMPANY PRODUCING/ADMINISTRATIVE EXPERIENCE

Producing Director - Zona de Teatro (1987 – 1990)

As Producing Director for Zona de Teatro, Santa Fe, N.M., a project by project bilingual theatre company, I collaborated on the development of original plays and experimental theatre pieces including a northern New Mexico tour of a new bilingual play for children of all ages, as well as creating a theatre/studio space – converting a 3,000 sq. ft. mall space in to a studio theatre with a 1,000 square foot fully sprung performance floor, a flamenco dance floor, a backstage dressing area and managing what became one of the most vital additions to Santa Fe’s Theatre community. I produced the first Spanish language play ever to be performed in the history of the Santa Fe Community Theatre – *La Valija* – in collaboration with La Compania de Teatro de Alburquerque.

THEATRE COMPANY PRODUCING/ADMINISTRATIVE EXPERIENCE continued.

Producing Artistic Director – Luminarias Theatre Company (1995 – 1998)

As co-founder I assumed the responsibilities of Producing Artistic Director for Luminarias Theatre Company, a multicultural Latino based theatre company. It's primary objective was to cast actors of color in classical plays. Toward this end Luminarias was able to significantly impact the community in the mid 1990s. Luminarias was formed around the production of Joseph Ponce's *A Midsummer Night's Dream* and performed at Intersection for the Arts. Its success was enough to warrant an invitation from Yerba Buena Center, where we inaugurated their Shakespeare-in-the-Gardens Series with *A Midsummer Night's Dream* as a site specific production directed by Joseph Ponce. In the following year we produced the first all Latino *The Winters Tale*, an historic first for San Francisco. That same year Luminarias was awarded a SF Hotel Tax grant for 18 theatre lights and cables which were installed at the New College performance space. Then in 1998 Luminarias produced the English language world premiere of the Rudolfo Usigli Award winning play by Mexican playwright Jesus Gonzalez Davila – (*Rufino*) *De La Calle* – by invitation and in collaboration with Yerba Buena Center for the Arts. I brought two actors and the director/translator from Mexico City to join the cast, prepared contracts, negotiator the rights, and raised funds – garnering more than thirty thousand dollars in funding (twenty eight thousand – cash) and in donated goods and services more than five thousand dollars.

PROFESSIONAL MEMBERSHIPS

Screen Actors Guild (SAG-AFTRA)
National Association of Latino Independent Producers (NALIP)
Society of American Fight Directors (SAFD)
San Francisco Film Society (SFFS)
Theatre Bay Area's Performing Arts Assistance Program/Fight Design Consultant
Affiliated Artist – BorderZone Art

BOARD SERVICE

Board of Directors member – Film Fighters Academy, 2012 – 13.
Board of Directors President – Luminarias Theatre Co., 1997 – 1998.
Board of Directors President – African-American Shakespeare Company, 1996
Board of Directors member – African-American Shakespeare Company, 1995
Board of Directors member – New City Theater, Inc., 1977 – 1980
Board of Directors member – Esira, Inc., 1976 – 1981
Board of Directors Chairman – Heirs, Inc., 1971 – 1980
Board of Directors member – San Francisco Student League, 1969

COMMUNITY SERVICE

St. Martin de Porres House of Hospitality (a free restaurant for the poor), volunteer service to the poor, 1993 to 1996 (part time), 1996 to 2002 (full time, lived in community with fellow Catholic Workers, helped manage this soup kitchen founded in 1971), 2002 to present (part time). Participated in hospice care for the dying at David House (the residence for Martin's full time volunteers).