move that sends each falling backward.

During the four-day shoot, as Rudd filmed the fight, first as one Miles and then as the other, one or the other Kuperman subbed in to stunt-double as his opponent: two brothers who look almost like twins (Rick and Jeff are only 13 months apart) standing in for doppelgangers who look, and fight, like brothers. “It was a really cool process,” says Rick Kuperman, “creating the action of these two leads, and also figuring out how it translated to the camera, how the camera would move to capture it.”

For the Kupermans, choreography came gradually, although dance started early. The two grew up in Toronto, where an interest in gymnastics quickly led to ballet and then tap, jazz, and contemporary dance. They branched into acrobatics and parkour, and then martial arts. The dance studio where they spent much of their childhood was an unusually nurturing place for young boys, Rick says: “There were a lot of male dancers. Oftentimes, you’re lucky if there are one or two guys. But there, it was the kind of thing where masculinity and movement were naturally combined.”

After high school, Rick, who is older, came to Harvard and Jeff went to Princeton. Both kept up their dance training alongside their other studies (Rick graduated with a concentration in psychology: “Incredibly relevant for work in the arts, process-wise”). They were learning about the greats of modern American dance—Isadora Duncan, Martha Graham, Katherine Dunham, Paul Taylor—while auditioning for performances and experimenting with choreography and directing at their separate campuses. They converged every summer in New York, where they put on a show, sometimes two, at Sightline Arts, a production company and arts incubator co-founded by Rick’s friend Calla Videt ’08. Their formal partnership grew out of those yearly convergences. “We just found that the work was better when we were together,” says Rick, “and that it was also more fun to make.” Safer, too. With his brother anchoring him, Rick says, he felt secure taking artistic risks and articulating wild ideas. “You have the freedom to go to the outer edges of your creativity.”

Kuperman Brothers incorporated in 2012, and the pair’s burgeoning repertoire now includes work in television, films, commercials, music videos, and theatrical productions. In 2016, they choreographed some 20 dancers performing to the Phish song “Pet-