This production is generously sponsored by Claire & David Maklan.
MISSION

Synetic creates unforgettable visceral narrative experiences for every audience by blending visual techniques and movement from around the world and training multidisciplinary artists of all ages.
SYNETHIC THEATER PRESENTS

SEPTEMBER 29- NOVEMBER 5, 2023

THE TELL-TALE HEART

DIRECTOR
Paata Tsikurishvili*  
Irina Tsikurishvili†  

CHOREOGRAPHER
Irina Tsikurishvili†  

RESIDENT DRAMATURG/ADAPTOR
Nathan Weinberger*  

ASSISTANT DIRECTOR/TIGHT CHOREOGRAPHER
Vato Tsikurishvili†  

RESIDENT COMPOSER
Koki Lortkipanidze*  

MUSIC SUPERVISOR
Irakli Kavsadze*  

TECHNICAL DIRECTOR
Phil Charlwood  

COSTUME DESIGNER
Erik Teague  

ASSOCIATE COSTUME DESIGNER
Alexa Duimstra  

LIGHTING DESIGNER
Brian S. Alliard  

ASSISTANT LIGHTING DESIGNER
Hailey LaRoe  

SOUND DESIGNER/ENGINEER
Brandon Cook  

PROPS DESIGNER
Claire Caverty  

SCENIC DESIGNER
Daniel Pinha  

ASSISTANT SCENIC DESIGNER
Stella Pugliesi  

STAGE MANAGER
Joshua Stout  

INTERIM REHEARSAL STAGE MANAGER
Claire Beekman  

ASSISTANT STAGE MANAGER
Khue Duong  

PRODUCTION MANAGER
Mark Carmouze  

Alex F. Keen .................................................. Master Electrician  
Kristen Patrick ............................................. Stitcher/Draper  
Joshua Stout & Khue Duong ......................... Wardrobe  
Susannah Cai .................................. Lighting Programmer & Board Operator  
Luca Maggs .................................. Stand-in Light Board Operator  
Tim Grant and Keeka Grant .................. Scenic Painters  
Ana Tsikurishvili ....................................... A1  
*a Founding Company Member  †Founding Choreographer
This production runs approximately 100 minutes.

The Tell-Tale Heart is generously sponsored by Claire & David Maklan.

Special thanks to Tim Grant, and Keeka Grant, and to Keegan Theatre for their equipment loan.

This project was supported, in part, by the Virginia Commission for the Arts, which receives support from the Virginia General Assembly and the National Endowment for the Arts, a federal agency.

This program is supported in part by Arlington County through the Arlington Cultural Affairs division of Arlington Economic Development and the Arlington Commission for the Arts. This program is also supported by the National Landing Business Improvement District, and JBG Smith.

Synetic Theater is honored to call Arlington, Virginia home. We wish to acknowledge that long before this land was ever known as Arlington, it belonged to the Nacotchtank (Anacostian) and Piscataway people. We honor the original inhabitants of this land as we continue our mission to provide an inclusive and diverse artistic space.
This past year has been a painful one for me. As some of you may know, I was in a serious accident at the end of 2022, in which I almost lost my life. As I was recovering, I relived some of my darkest times, which I think is pretty common when we come face to face with our own mortality.

After adapting dozens of works by classic authors, I felt as if, while I was recovering, I “met” the most disturbed of them all—Edgar Allan Poe. I have some prior experience with him, directing adaptations of “The Fall of the House of Usher” and, more recently, “The Madness of Poe”—a hybrid of our “Usher” adaptation and his poem “The Raven.” But the accident made me dig deep, to the bottom of my… heart.

Poe seemed to live in a constant fear of death and a never-ending terror of losing his mind. Based on his writings, the tragedies and losses he suffered, he was trapped in an endless nightmare. I’m of course, much more fortunate than him in this, but finding myself in the place I was in—living in a kind of twilight between life and death, where logic and reason have no meaning—I began to finally and truly understand where he was coming from.

Prior to this, I also took care of my mother, who was ill with dementia—a state where, similarly, all things become blurred. Watching her inspired me to have the Old Man in Poe’s story suffer from a similar condition, existing in the same mental limbo.

From all these experiences comes Synetic Theater’s adaptation of Poe’s legendary “Tell-Tale Heart”—one of the most vivid stories ever written about crossing over into that other realm, where we have lost touch with reality, where madness and death are inescapable. All these elements come together in their own ways in Poe’s story, just as they did for me. It was a terrifying experience, one that I hope we’ve equaled in our version of Edgar Allan Poe’s “The Tell-Tale Heart.” Enjoy…

Paata Tsikurishvili Founder/Artistic Director
CAST

OLD MAN
Irakli Kavsadze*

EDGAR
Alex Mills*

VULTURE
Lev Belolipetski*

VULTURE
Kaitlyn Shifflett

VULTURE
Tony Amante

VULTURE
Josh Lucas*

VULTURE/EDGAR UNDERSTUDY
Zana Gankhuyag

VULTURE/OLD MAN UNDERSTUDY
Vato Tsikurishvili*

UNDERSTUDY
Natan-Maël Gray

*Company Member
Kaitlyn Shifflett has been an understudy of Two Masters Shakespeare Revue, Cinderella where she is today. @kaitlynshifflett of her friends and mentors that have helped her get to Romeo and Juliet and Synetic Teen Company’s Ensemble. Lev hopes you enjoy the show!

Natan-Maël Gray is a Villager in Host and Guest and in Dracula. He regularly performs as an actor, dancer, teaching artist, and theatrical carpenter. He has worked primarily with Synetic Theater, credits include: The Tempest ( Stephano), Shadow (Irakli Kavsadze), and Prince (Sleeping Beauty). Other work includes: Studio Theatre: Wig Out!, Torch Song Trilogy, 2-2 Tango, Bloody Bloody Andrew Jackson Signature Historical Film Festival 2021, and British Film Institute. He recently showcased at Sundance Film Festival 2020, Tribeca Anti-GONE, a mixed-reality performance previouslyUSER: cast biographies/section!
Sometimes the Rain, Sometimes the Sea

designer
Alexa Cassandra Duimstra

Phantom of the Opera
previously worked in production, assisting Daniel Pinha
designer and architect who graduated from the Federal
installation at New York's Park Avenue Armory. In
international collaborations. Notably, he worked with
His career spans theater, film, and television, with
recent shows at Synetic were
work for Synetic includes

Taming of the Shrew, The Winter's Tale, Hedda

Fact

Theatre 2023

(Recent credits include:

and

recent Lighting credits include;

and

Ms. Tsikurishvili has taught at Georgetown University,

Don Quixote, Othello, Twelfth Night, Much Ado about
Antony and Cleopatra, Othello, King Arthur, King Lear,

Bohemians, Jason and the Argonauts, The Dybbuk,

choreographed all Synetic Theater's productions

of students a year. He is also trained in gymnastics
among others. 2017 marks

Outstanding Resident Play or Musical Adaptation.

The Island of Dr. Moreau,

outstanding choreography and acting. Irina has

Ms. Tsikurishvili is a 58-time Helen Hayes

in Germany and the International Gaudeamus Music

on many films. Several of Mr. Cunis' films are heavily

Kennen, Breaking Dawn, Twilight, White Chastece,

fight choreographer at Synetic. Some credits include

Arnold Kvetenadze. He is also a former fencer having

in the Theater world, he is working as a Vet assistant.

of Georgia, Ms. Tsikurishvili is a 58-time Helen Hayes

- held the position of associate artistic director

- is a founding company member of Synetic Theater,

- is a native of the Washington DC Sound Designer, is excited to be

workshop, and currently serves as the Technical Director at Synetic. He is also the defacto Director of Technical Support at Synetic.

Man in the Iron Mask

Hunchback of Notre Dame, Dante's Inferno

choreography from Ben Cunis, and is currently the

Ministry of Magic. His original off-Broadway production of The Addams Family was the first to feature live, broadcast-quality audio on a digital recording.

Director's Statement - The Addams Family

Ben Cunis

Director/Stage Management. One of his first roles

He started training under Paata and Irina Tsikurishvili

and

a graphic design project. Daniel is an Associate

He has directed over

with the Smithsonian Institution Center for Folklife

at Spoleto Festival USA (Charleston, SC/Tour), and

At the start of his directorial career, Ben directed in New York City, where he had the honor of being the first director of the 24-hour musical The Bootblack at the New York International Fringe Festival. He was also the first director of the festival's international competition, and his production of The Threepenny Opera was honored with the Best Musical Award.

Director's Statement - The Threepenny Opera

Ben Cunis

Director/Stage Management. One of his first roles

He has directed over

with the Smithsonian Institution Center for Folklife

at Spoleto Festival USA (Charleston, SC/Tour), and

At the start of his directorial career, Ben directed in New York City, where he had the honor of being the first director of the 24-hour musical The Bootblack at the New York International Fringe Festival. He was also the first director of the festival's international competition, and his production of The Threepenny Opera was honored with the Best Musical Award.

Director's Statement - The Threepenny Opera

Ben Cunis

Director/Stage Management. One of his first roles

He has directed over

with the Smithsonian Institution Center for Folklife

at Spoleto Festival USA (Charleston, SC/Tour), and

At the start of his directorial career, Ben directed in New York City, where he had the honor of being the first director of the 24-hour musical The Bootblack at the New York International Fringe Festival. He was also the first director of the festival's international competition, and his production of The Threepenny Opera was honored with the Best Musical Award.

Director's Statement - The Threepenny Opera

Ben Cunis

Director/Stage Management. One of his first roles

He has directed over

with the Smithsonian Institution Center for Folklife

at Spoleto Festival USA (Charleston, SC/Tour), and

At the start of his directorial career, Ben directed in New York City, where he had the honor of being the first director of the 24-hour musical The Bootblack at the New York International Fringe Festival. He was also the first director of the festival's international competition, and his production of The Threepenny Opera was honored with the Best Musical Award.

Director's Statement - The Threepenny Opera

Ben Cunis

Director/Stage Management. One of his first roles

He has directed over

with the Smithsonian Institution Center for Folklife

at Spoleto Festival USA (Charleston, SC/Tour), and

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Suzanne Grinnan SECRETARY
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Tracy Sayegh Gabriel
Lisa Greenhill
Suzanne Grinnan
Stephanie King
Juliana Mahley
Mytrang Nyugen
Ryan E. Merkel
Sundai Riggins
Katia Tarkhan
Ann Tunstall
Paata Tsikurishvili EX OFFICIO

STAFF
FOUNDING ARTISTIC DIRECTOR
Paata Tsikurishvili
FOUNDING ASSOCIATE ARTISTIC DIRECTOR & RESIDENT CHOREographer
Irina Tsikurishvili
MANAGING DIRECTOR
Ben Cunis
GENERAL MANAGER
Carol Wells
RESIDENT COMPOSER
KoKi Lortkipanidze
PRODUCTION MANAGER
Mark Carmouze
CAMP DIRECTOR
Alex Mills
ARTISTIC ASSOCIATE
Vato Tsikurishvili
PATRON OPERATIONS & RENTALS MANAGER
Porter Conroy
FINANCE MANAGER
Heidi Gaines
DEVELOPMENT MANAGER
Emily Maag
SOCIAL MEDIA MANAGER
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Megan Elliot Kueny
TOURING ACTORS AND TEACHING ARTISTS
Pablo Guillen
Irene Hamilton
Joshua Cole Lucas
Ariel Kraje
Maryam Najafzada
Vato Tsikurishvili
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These donor levels span the period of 9/19/2022-9/19/2023.

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