

SHHH...  
SHAKESPEARE  
SILENT SHAKESPEARE SERIES



DC's Premier Physical Theater



TOURING CATALOG

*“Art with a capital A.”*  
-The New York Times



## MISSION STATEMENT

Synetic Theater's mission is to be the premier American physical theater, fusing dynamic art forms—such as text, drama, movement, acrobatics, dance and music, by producing world-class physical theater for all ages, educating the next generation of artists and physical theater professionals, and promoting this distinct form of theater nationally and internationally through community outreach and touring programs.

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## SYNTHESIS

the coming together of distinct elements to form a whole

## KINETIC

pertaining to or imparting motion, active, dynamic

## SYNETIC THEATER

a dynamic synthesis of the arts

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## FROM THE ARTISTIC DIRECTOR

Growing up in the former Soviet Union, I often dreamed of performing and producing American theater. My career as an artist led me from the Republic of Georgia around Europe and finally to the United States. And over the last ten years, my wife Irina and I have dedicated our lives to building a company in our Nation's capital that combines all our passions and fuses multiple art forms: Synetic Theater. With our ever-evolving dramatic and visceral physical theater style, we have thrilled audiences in Washington, DC, and are now eager to share our bold and unique "Silent Shakespeare" productions around the globe.

Since Synetic's inception, we have worked with "the art of silence." Our debut production, *Hamlet...the rest is silence*, was our first effort to take the words from one of the most iconic works of drama in history and tell the story with a different vocabulary. Far from being a mere twist on Shakespeare, however, this production heralded the start of our exploration of a new form of theater. Since that first piece, we have produced five additional original "Silent Shakespeare" productions.

Newcomers to Synetic may think there is contradiction inherent in all of our acclaimed wordless Shakespeare adaptations: how is it that these timeless works can be performed without the essential text? In fact, the text serves as a basis in all of our work: it provides us not only with the story but incredible imagery, archetypes and metaphor, all of which are heightened to create an immersive stage experience that we feel "in our bones."

We have had many extraordinary successes over the last ten years, including earning 65 Helen Hayes Nominations and 17 Awards and being selected as one of 10 theaters to receive the 2010 National Theatre Company Grant from the American Theatre Wing, Founder of the Tony Awards®, for nurturing a community of artists that strengthen and demonstrate the quality, diversity and dynamism of American theater. Now is the perfect time to experience DC's Premier Physical Theater on America's leading stages.

Welcome to Synetic.

Paata Tsikurishvili  
Founding Artistic Director  
Synetic Theater



## SYNETIC — A NEW AMERICAN SYNTHESIS OF ARTS

Synetic Theater emerged from the creative vision of founders Paata and Irina Tsikurishvili, Georgian artists who moved to the United States in the 1990s. Trained in innovative dance, theater and film, the Tsikurishvilis combined traditions of the Caucasus with distinct American styles to tell classical stories in a unique way. Synetic Theater made its artistic debut in 2002 with a wordless *Hamlet (Hamlet...the rest is silence)*—quickly establishing itself as a dazzling and innovative physical theater company and earning three 2003 Helen Hayes Awards for Outstanding Resident Play, Outstanding Choreography and Outstanding Director.

Nine years later, Synetic annually produces four Main Stage productions, three Family Series productions, houses an educational Studio for ages 4 through adult, conducts outreach programs and tours Family and Main Stage productions, reaching over 36,000 patrons.

## SYNETIC STYLE — A VOCABULARY OF ARTS

Synetic's style is unique in the Washington, DC, region and even the country. Through intensive, ongoing training, actors are taught techniques from a myriad of movement traditions and learn to treat these movements not as independent techniques, but rather, as individual tools in a universal vocabulary of onstage storytelling.

The highly immersive and collaborative development process results in a new form of theater. Synetic's productions have a visual and auditory power that few theaters can equal, and the company is able to remain simultaneously avant-garde and accessible. Through this accessibility, Synetic seeks to reinvigorate an interest in live theater in the American public and instill new life into the classic stories it tells.

## MOVEMENT TECHNIQUES — EVERY STEP IS A STORY

Techniques are drawn from ballet, modern dance, pop and lock, Georgian dance and martial arts, gymnastics, parkour, stage combat and more. The skillsets of individual performers are taken in and put to use within the wider Synetic vocabulary – as new skills appear, they are integrated into training. Actors master various "walks" and group techniques for creating stage pictures and manipulating time, space and action. Intensive training is required of all Synetic's performers both to pursue mastery of the various techniques and to condition them for the rigors of rehearsal and performance.



## ADAPTATION — STORYTELLING FROM THE BONES

Synetic's adaptation process happens both before and during the rehearsal process – after constructing a skeleton of the story structure, improvisation among the creative team and actors as well as continuous revision results in storytelling that is fresh, new and yet remains in touch with the essence of the original work.

## MUSIC — THE OTHER SCRIPT

The musical selection and creation process also happens simultaneously with adaptation and rehearsal. Often a piece of music is being edited and changed in the room with the actors as they work on the choreography and scenes. The acting, dancing and music all serve each other, and the result are plays in which the art is intimately guided in performance by the music yet still fully owned by the performers onstage.

## AWARDS AND RECOGNITION — A TRACK RECORD OF INNOVATION

The past four seasons have been a period of amazing growth for Synetic. This has been accompanied by amazing critical acclaim in reviews, publications and awards. In only nine seasons, Synetic has received a total of 65 Helen Hayes Nominations and 17 Helen Hayes Awards. Amazingly, a total of 40 of these nominations came from the past three seasons, as well as 12 of the awards. And this September, Synetic was one of 10 selected to receive the competitive 2010 National Theatre Company grant from the American Theatre Wing, Founder of the Tony Awards®, which celebrates emerging theater companies that cultivate audiences and nurtures a community of artists that strengthen and demonstrate the quality, diversity and dynamism of American theater.

# HELEN HAYES AWARDS AND NOMINATIONS FOR THE “SHHH...SHAKESPEARE” REPERTOIRE

### 2010

**Winner**, Outstanding Ensemble, Resident Play:  
*A Midsummer Night's Dream*

Outstanding Lighting Design: Andrew F. Griffin,  
*A Midsummer Night's Dream*

Outstanding Sound Design: Konstantine Lortkipanidze,  
*A Midsummer Night's Dream*

Outstanding Costume Design: Anastasia R. Simes,  
*A Midsummer Night's Dream*

Outstanding Choreography: Irina Tsikurishvili,  
*A Midsummer Night's Dream*

Outstanding Supporting Actor, Resident Play: Irakli Kavsadze,  
*A Midsummer Night's Dream*

Outstanding Supporting Actor,

Resident Play: Alex Mills, *A Midsummer Night's Dream*

Outstanding Director, Resident Play: Paata Tsikurishvili,  
*A Midsummer Night's Dream*

Outstanding Resident Play:

*A Midsummer Night's Dream*

### 2009

**Winner**, Outstanding Director: Paata Tsikurishvili,  
*Romeo and Juliet*

**Winner**, Outstanding Ensemble, *Romeo and Juliet*

Outstanding Choreography: Irina Tsikurishvili,  
*Romeo and Juliet*

Outstanding Set Design: Anastasia Ryurikov Simes,  
*Romeo and Juliet*

Outstanding Sound Design: Irakli Kavsadze,  
*Romeo and Juliet*

Outstanding Sound Design: Konstantine Lortkipanidze,  
*Romeo and Juliet*

Outstanding Resident Play, *Romeo and Juliet*

### 2008

**Winner**, Outstanding Choreography: Irina Tsikurishvili,  
*Macbeth*

**Winner**, Outstanding Director: Paata Tsikurishvili, *Macbeth*

**Winner**, Outstanding Sound Design: Paata Tsikurishvili,  
*Macbeth*

**Winner**, Outstanding Sound Design: Irakli Kavsadze,  
*Macbeth*

**Winner**, Outstanding Supporting Actor: Philip Fletcher,  
*Macbeth*

**Winner**, Outstanding Ensemble, *Hamlet...the rest is silence*

**Winner**, Outstanding Resident Play, *Macbeth*

Outstanding Choreography: Irina Tsikurishvili,  
*Hamlet...the rest is silence*

Outstanding Costume Design: Anastasia Ryurikov Simes,  
*Macbeth*

Outstanding Director: Paata Tsikurishvili,  
*Hamlet...the rest is silence*

Outstanding Lead Actor: Irakli Kavsadze, *Macbeth*

Outstanding Lead Actress: Irina Tsikurishvili, *Macbeth*

Outstanding Lighting Design: Colin K. Bills, *Macbeth*

Outstanding Set Design: Anastasia Ryurikov Simes, *Macbeth*

Outstanding Supporting Actress: Salma Qarnain, *Macbeth*

Outstanding Resident Play, *Hamlet...the rest is silence*

### 2003

**Winner**, Outstanding Choreography: Irina Tsikurishvili,  
*Hamlet...the rest is silence*

**Winner**, Outstanding Director: Paata Tsikurishvili,  
*Hamlet...the rest is silence*

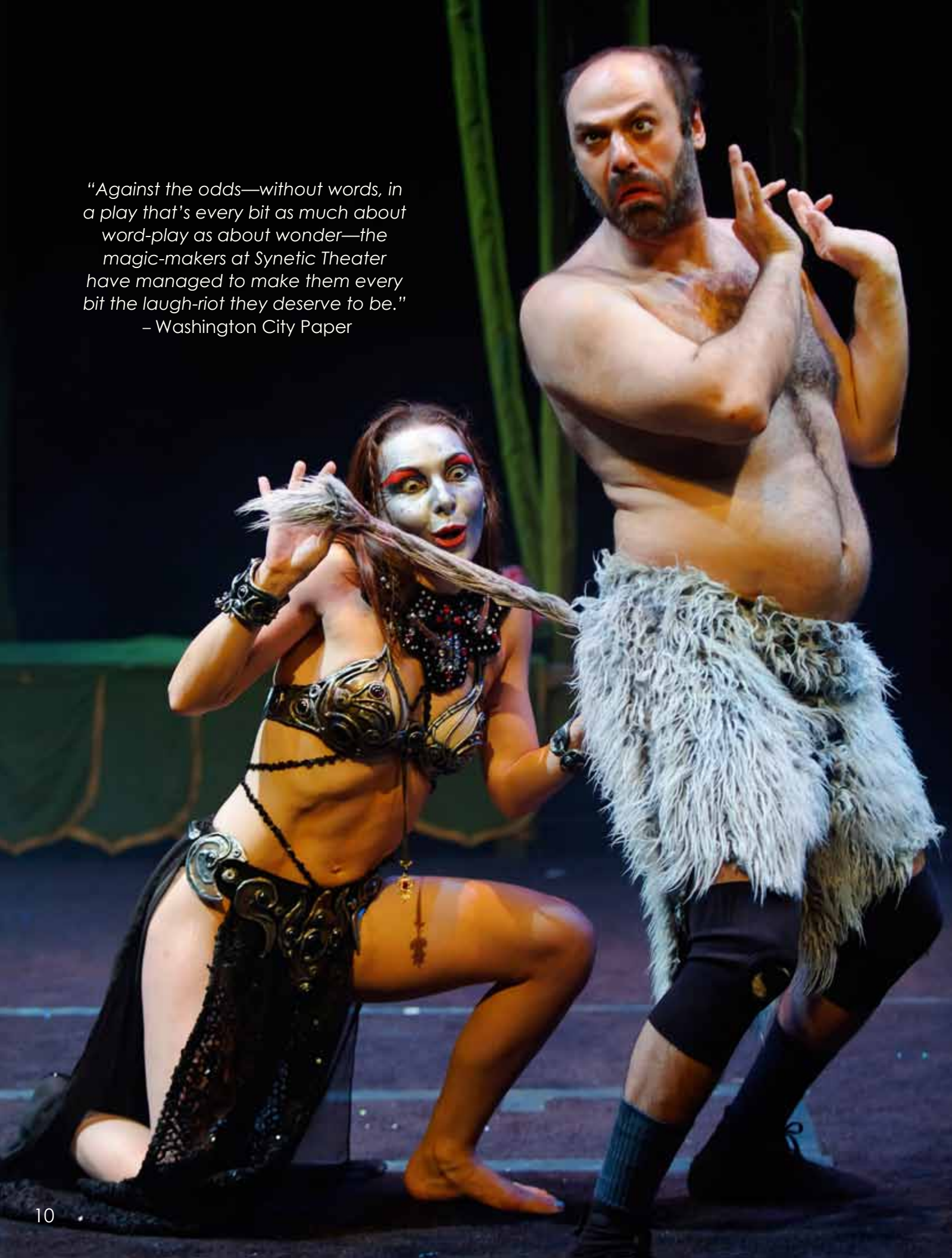
**Winner**, Outstanding Resident Play,  
*Hamlet...the rest is silence*

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"Against the odds—without words, in a play that's every bit as much about word-play as about wonder—the magic-makers at Synetic Theater have managed to make them every bit the laugh-riot they deserve to be."  
– Washington City Paper



# A MIDSUMMER NIGHT'S DREAM

## SHOW SPECS

- Cast Size: 18  
Run Time: 90 min, no intermission  
Stage Requirements: Minimum 32' wide, 30' deep, 20' height; min. 4' wing space and upstage crossover required, sprung floor  
Key Specifications:
- Sound: Upright, on-stage piano on rolling casters and microphone for piano required
  - Lights: Cyc required
  - Atmosphere/Effects: Haze, fog and candles utilized
  - Set: Rigging required for two (2) climbing ropes and hanging vines with rope lights; mid-stage drape required

## SHOW SUMMARY

Synetic enters the magical world on the wooded outskirts of Shakespeare's Athens with a joyous, energetic and delightfully sexy adaptation of one of the Bard's most renowned comedies – a fantastical, darkly playful game of love, mistaken identity and the supernatural. *A Midsummer Night's Dream* features ethereal choreography, slapstick humor, colorful supernatural beings (and the divine tumbling bouts between them), all set to original music that swings from the otherworldly to ragtime comedy.

## PRESS QUOTES



"This Puck may be robbed of speech, yet nothing is left unsaid."

– The Washington Post



*"a production that, owing to its sophisticated melding of sensuality, musicality and storytelling, lifts the company to another magnitude of accomplishment."*  
– The Washington Post



# ROMEO AND JULIET

## SHOW SPECS

Cast Size: 12  
Run Time: 90 min, no intermission  
Stage Requirements: Minimum 32' wide, 30' deep, 20' height; min. 4' wing space and upstage crossover required, sprung floor  
Key Specifications:

- Atmosphere/Effects: Haze and fog utilized

## SHOW SUMMARY

Love, passion and timelessness are all made stunningly physical in this rendition of Shakespeare's great romantic tragedy. Set amidst the gears of a great clock, Synetic's adaptation explores the untimely nature of one of literature's greatest love stories. The gears of the clock become the world – the church, the balcony and the mausoleum all transform before the eyes. Using shadows, props, mime, dance, sinuous combat, and, most of all, passionate acting, *Romeo and Juliet* is a heartstopping thrill to experience.

## PRESS QUOTES

*"If you've never experienced the hyper-theatrical dance moves and dramatics of the astonishing Synetic Theater, may I suggest that now would be a very good time to start?"* – The Washington Post

*"...like a pack of Olympic gymnasts pitted for their lives against Cirque du Soleil acrobats in some half-gravity environment—that's how fearless, how fast, how goddamn airborne it seems."* – Washington City Paper

# HAMLET...THE REST IS SILENCE

"Just as shadows are perfect outlines of their objects, this is "Hamlet" as we know it—in our bones."

– The Washington Post



## SHOW SPECS

Cast Size: 12

Run Time: 90 min, no intermission

Stage Requirements: Minimum 32' wide, 30' deep, 20' height; min. 4' wing space and upstage crossover required, sprung floor

Key Specifications:

- Atmosphere/Effects: Haze and fog utilized

## SHOW SUMMARY

In 2002, Synetic Theater appeared on the Washington, DC, theater scene with *Hamlet...the rest is silence*, a production which garnered international attention as well as three top Helen Hayes Awards: Outstanding Director, Outstanding Choreography and Outstanding Resident Play. This stark, brooding and often grotesquely humorous production brings the Prince of Denmark to life. Featuring remarkable mime and impressionistic choreography, scenes such as the drowning of Ophelia and the famous "To be or not to be" soliloquy are manifested using nothing but the bodies of the Synetic ensemble, minimalistic set and costumes, and the resounding score of Giya Kancheli.

## PRESS QUOTES

"In the internal struggles of the son to avenge his father's death, it is, famously, a play about inaction. Yet Synetic flips that notion on its head, showing us nothing but action – distilled to a rapier point." – The Washington Post

"...a certain theatrical company by the name of Synetic has raised the bar..." – DCTheatrescene.com



"...a fiery adaptation that puts the company's dynamic style on exhilarating display."

– The Washington Post



# MACBETH

## SHOW SPECS

Cast Size: 16

Run Time: 90 min, no intermission

Stage Requirements: Minimum 32' wide, 30' deep, 20' height; min. 4' wing space and upstage crossover required, sprung floor

Key Specifications:

- Atmosphere/Effects: Haze and fog utilized
- Set: Requires raked stage with three (3) trapdoors (can be built on top of existing stage)

## SHOW SUMMARY

If the first installment surprised Washington audiences with its silence, Synetic's second Silent Shakespeare production took the area by storm with a "titanic clash of blood and thunder." Set in a dark, impressionistic, military world, *Macbeth* is a swirl of murder, madness and self-destruction exploring the outsized ambitions of a husband and wife. Mask, mime and intricate choreography come together with powerful performances and the darkly futuristic tones of Konstantine Lortkipanidze's Helen Hayes-nominated original music to create an astonishing piece of theater.

## PRESS QUOTES

"The city can be proud that a small troupe of this caliber has the technique – and yes, the outsize ambition – for such a sophisticated undertaking."

– The Washington Post

"Like much of what's best about Synetic, it's fearlessly big, sensuously charged, a conscious flaunting of bodies and training and technique—and it fairly explodes off the stage."

– Washington City Paper





"Othello wows without words...Synetic is certainly one of the most innovative theater arts organizations in the DC area, indeed, in the US."

– DC Examiner



# OTHELLO

## SHOW SPECS

Cast Size: 15

Run Time: 90 min, no intermission

Stage Requirements: Minimum 32' wide, 30' deep, 20' height; min. 4' wing space and upstage crossover required, sprung floor

Key Specifications:

- Atmosphere/Effects: Haze and fog utilized
- Set: Requires raked stage with three (3) trapdoors (can be built on top of existing stage)
- Lights: Cyc required
- Atmosphere/Effects: Haze and fog utilized
- Set: Traveler track required for moving panels

## SHOW SUMMARY

The machinations of Iago are as labyrinthine and dark as the struggles of his mind, and these are all made manifest in Synetic's production of *Othello*. The rapid ascent of the powerful Othello and his love affair with the beautiful Desdemona is thrilling to watch, but it literally fractures the jealous Iago. Themes of love, jealousy, race and perception are explored through the use of onstage projections, a shifting geometric set, and the swirling choreography and physical expression of Synetic's performers and creators. *Othello* represents a bold new step in the evolution of the silent theater for which Synetic has become acclaimed.

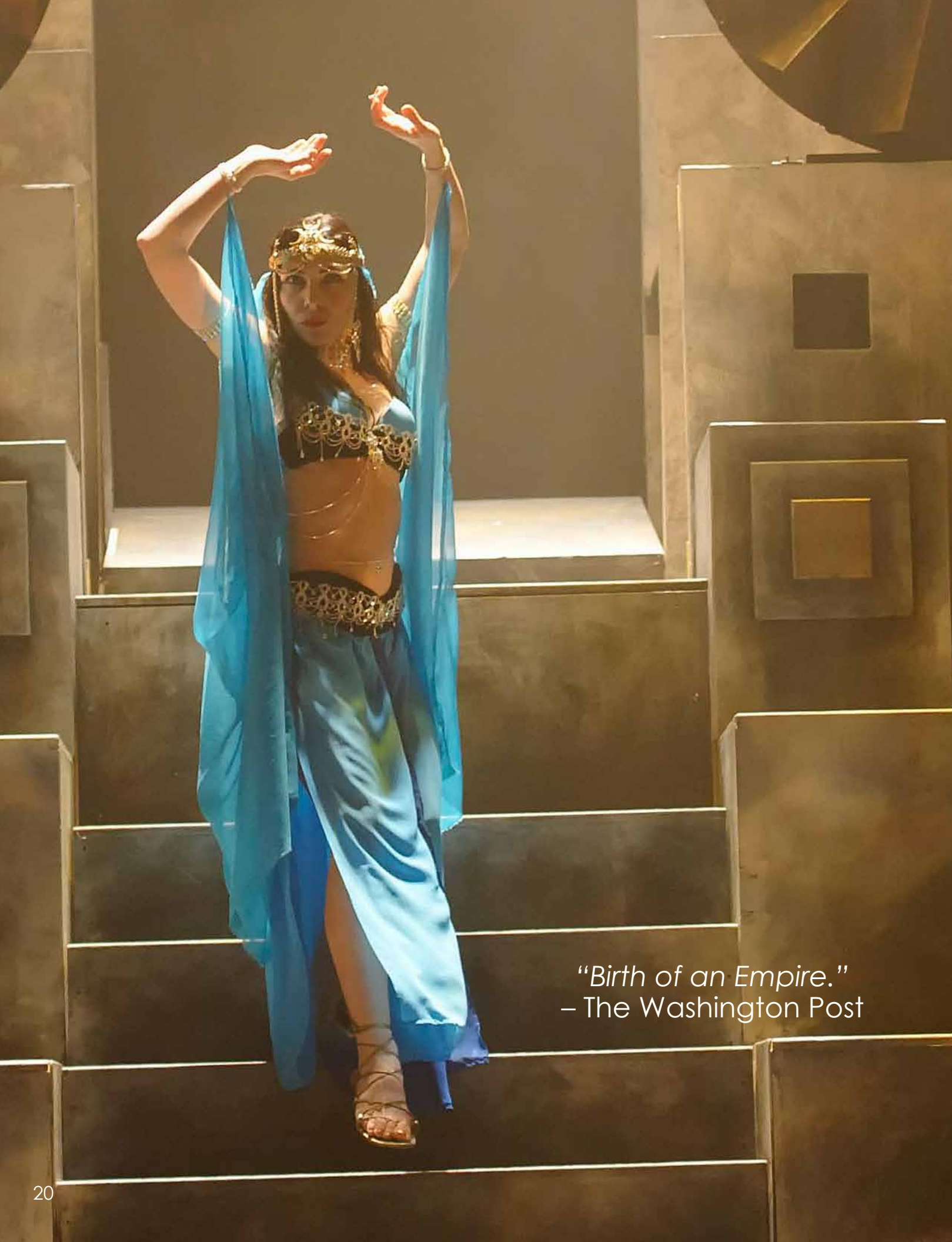
## PRESS QUOTES



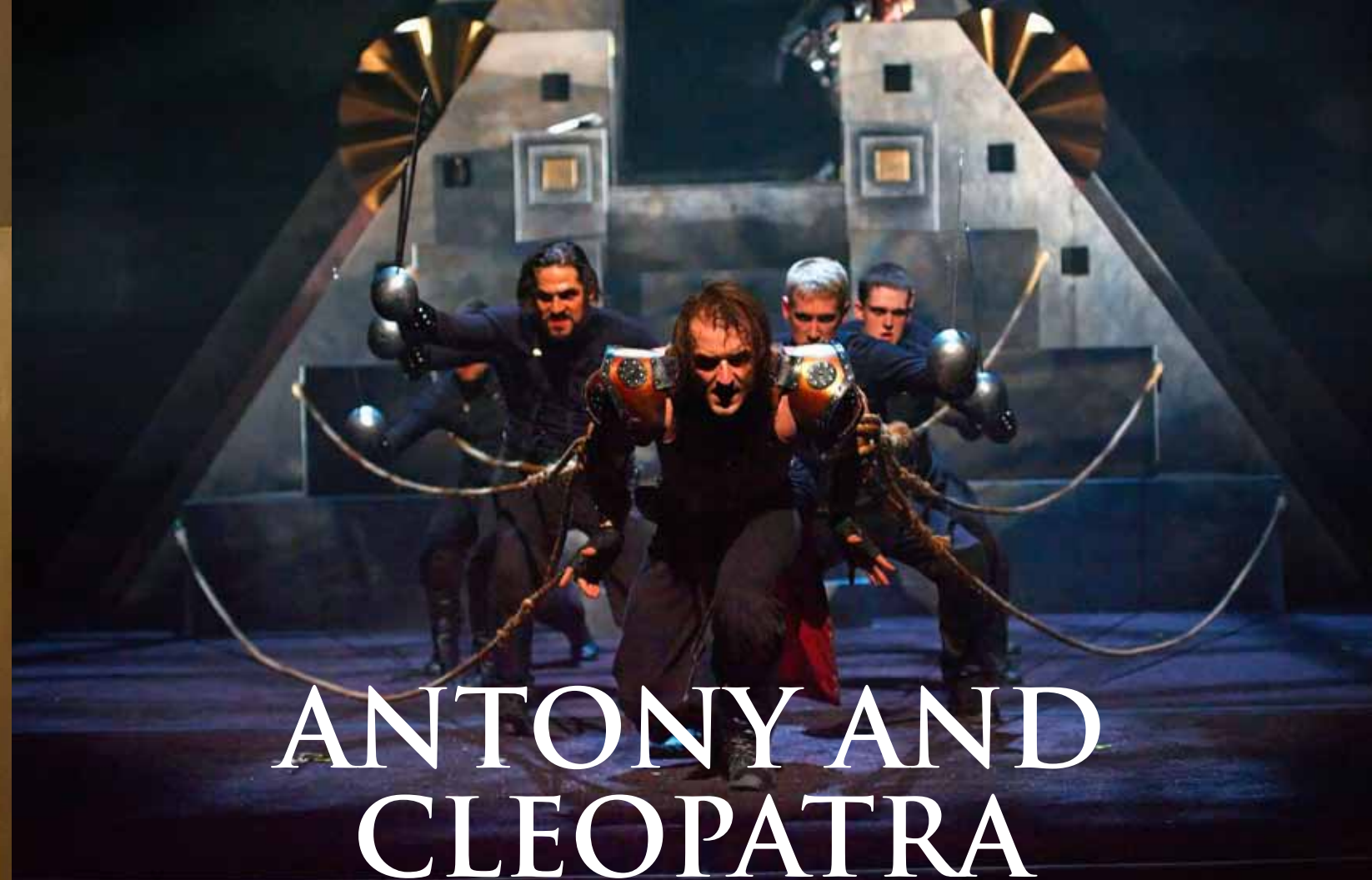
"Smashing production... a genre that it has all but reinvented -- vacuuming out the dialogue in Shakespeare's greatest works and redecorating with mesmerizing movement... scorching physicality...a marvelous infusion of up-to-the-minute visual technique" – The Washington Post

"...you will never see it done this way again... If you have ever taken Shakespeare's genius for granted, go here. And see how genius is multiplied."

– The Montserrat Review



*"Birth of an Empire."*  
– The Washington Post



# ANTONY AND CLEOPATRA

## SHOW SPECS

Cast Size: 18

Run Time: 95 min, no intermission

Stage Requirements: Minimum 32' wide, 30' deep, 20' height; min. 4' wing space and upstage crossover required, sprung floor

Key Specifications:

- Lights: Cyc required
- Atmosphere/Effects: Haze and fog utilized
- Set: Rigging required for four (4) climbing ropes

## SHOW SUMMARY

In a monumental production, the ancient world is brought to life in one of Shakespeare's final tragedies. Resident Choreographer Irina Tsikurishvili plays the seductive Egyptian queen in a story of the rise and fall of one of the great romances of history. Georgian sword dancing, ropes, masks and even bellydance are integrated with Synetic's signature style to create this explosive, passionate production. With a transcendent score, fiery dance, electrifying combat and ferocious performances, this is a production for the history books.

## PRESS QUOTES

*"If you want to know why Synetic Theater has been nominated for 13 Helen Hayes awards for its productions last year, go see Antony & Cleopatra. Now."* – We Love DC

*"Synetic's powerful, cerebral, and always riveting physical theater belongs amid the season tickets of anyone considering themselves patrons (and indeed students) of culture."* – MetroWeekly



## LEADERSHIP AND ARTISTIC BIOS

**PAATA TSIKURISHVILI** (Director, Founding Artistic Director and CEO), a native of the Republic of Georgia, is an innovative, award-winning international Artistic Director, director and educator with over 20 years of experience fusing the classical elements of drama, movement, dance, mime and music.

From 1978 through 1991, Mr. Tsikurishvili trained under and became a principal actor for Amiran Shalikashvili at the world-renowned Georgian State Pantomime Theater. In 1991, he co-founded Mimodrama Theater in Germany, and in 1997, he co-founded the Stanislavsky Theater Studio in Washington, DC. Since Synetic Theater's founding in 2001, Mr. Tsikurishvili has directed and performed in *Hamlet... the rest is silence*, *The Master and Margarita*, *The Crackpots*, *Dracula*, *Host and Guest* and *Frankenstein*. He has also directed the company's productions of *Salomé*, *Bohemians*, *Jason and the Argonauts*, *The Dybbuk*, *Faust*, *Frankenstein*, *Macbeth*, *Animal Farm*, *The Fall of the House of Usher*, *A Christmas Carol*, *Romeo and Juliet*, *Carmen*, *Dante*, *A Midsummer Night's Dream*, *Antony and Cleopatra*, *Othello* and *King Arthur*.

Synetic's inaugural production, *Hamlet... the rest is silence*, received three Helen Hayes Awards for Outstanding Director, Outstanding Resident Play and Outstanding Choreography. Over the past nine seasons, Mr. Tsikurishvili's work has drawn critical acclaim and garnered 65 Helen Hayes Award Nominations and 17 Helen Hayes Awards, including three awards for Outstanding Resident Play. Personally, Mr. Tsikurishvili has earned 22 individual Helen Hayes Award Nominations and eight individual Helen Hayes Awards, receiving the Award for Outstanding Director three times (*Hamlet...the rest is silence*, *Macbeth* and *Romeo and Juliet*).

As an educator, Mr. Tsikurishvili has trained hundreds of actors in mime and movement technique through Synetic Theater and through teaching at leading universities, such as American University, Catholic University of America and Georgetown University. He holds an MFA in Film Directing from Tbilisi State University and a BFA in Acting from State Institute of Theater and Film, Tbilisi, Georgia.

**IRINA TSIKURISHVILI** (Founder and Resident Choreographer) graduated from the Tbilisi Chabukiani Ballet School and is a 27-time Helen Hayes Award Nominee and has won the award seven times for her choreography of *The Idiot*, *Faust*, *Hamlet...the rest is silence*, *The Master and Margarita*, *Frankenstein*, *Macbeth* and *Carmen*, which won over her other nomination in 2009, *Romeo and Juliet*. For acting, she received Helen Hayes Awards for Outstanding Ensemble in *A Midsummer Night's Dream* and *Hamlet...the rest is silence* and was nominated for Outstanding Leading Actress for her role as Lady Macbeth in *Macbeth* and Outstanding Ensemble for *Faust* and *Carmen*. Ms. Tsikurishvili both choreographed and starred in such Synetic standouts as *Hamlet...the rest is silence*, *Macbeth*, *Host and Guest*, *Salomé*, *The Crackpots*, *The Master and Margarita*, *The Dybbuk*, *Carmen*, *A Midsummer Night's Dream*, *Antony and Cleopatra* and *Othello*. She has also choreographed for the Stanislavsky Theater Studio. Ms. Tsikurishvili has taught at the Catholic University of America, American University and Georgetown University, where she choreographed *Lysistrata*. She continues to run intensive movement workshops to train Synetic cast members.

**SALMA QARNAIN** (Managing Director and COO) joined Synetic as Managing Director in October 2009, overseeing Synetic's tremendous growth over the past year and negotiating a dedicated venue for Synetic in Crystal City, VA. Prior to Synetic, she served as the Director of International Business Development at AOL, where she forged strategic alliances with start-ups and established corporations in the Asia Pacific region, and as the Director of Strategic Planning for AOL's \$1B Member Services organization. She holds a BS in Mechanical Engineering from Stanford University, an SM in Aeronautics and Astronautics from MIT and an MBA from Harvard Business School.

Ms. Qarnain is also a fifth year Senior Company Member and is a three-time Helen Hayes Award Nominee, receiving the 2009 Helen Hayes Award in the Outstanding Ensemble category for Synetic's *Romeo and Juliet* (other nominations include Outstanding Supporting Actress in *Macbeth* and Outstanding Ensemble for *Carmen*). Credits include: *Othello* (Desdemona), *Macbeth* (Lady MacDuff), *Romeo and Juliet* (Lady Capulet), *Carmen* (Dorotea), *Dante* (Francesca/Demon of Lust), *Host and Guest* NYC (Zviadauri's Wife), *A Midsummer Night's Dream* (Titania u/s) and *Frankenstein* (Justine u/s). She completed her acting training at the Studio Theatre Acting Conservatory in Washington, DC, under the direction of Joy Zinoman.

**IRAKLI KAVSADZE** (Producing Director and Sound Design) is a Synetic founding actor who first took the stage at age seven at the Rustaveli Theater. Most recently seen as Caesar in *Antony and Cleopatra*, Mr. Kavsadze is a 2010 Helen Hayes Award Outstanding Supporting Actor Nominee and Outstanding Ensemble Recipient for *A Midsummer Night's Dream*, *Romeo and Juliet* and *Hamlet...the rest is silence*. Other roles include: *Macbeth* (Macbeth; Helen Hayes Nomination—Outstanding Lead Actor). Favorite film roles include: *Don Quixote*, *Crime has Happened*, and *Chef in Love* (Academy Award nomination). His sound designs for *The Master and Margarita*, *Frankenstein*, and *Romeo and Juliet* were nominated for Helen Hayes Awards and his design for *Macbeth* received a Helen Hayes Award. Mr. Kavsadze also oversees Synetic Family Theater, which won the inaugural Helen Hayes Award for Outstanding Theatre for Young Audiences in 2010. EDUCATION: MFA, Georgian State Institute of Theater and Film.

**KONSTANTINE LORKIPANIDZE** (Resident Composer) is a native of Tbilisi, Georgia, and has composed original music for Synetic's *Animal Farm*, *The Fall of the House of Usher*, *Romeo and Juliet* (Helen Hayes Nomination – Sound Design), *Carmen*, *Dante*, *Lysistrata*, *A Midsummer Night's Dream* (Helen Hayes Nomination – Sound Design), *Antony and Cleopatra*, *Othello*, *King Arthur* and *The Master and Margarita*. He has also composed original music for films including *First Steps* and *Essay* (both directed by Paata Tsikurishvili) and *Marage*. His compositions for theater include work for *Hunter from the Sun*, *Guest of the Night*, *Mimikria*, *Labyrinth* and *Decameron*. His work has been performed at music festivals across Europe, including the Maqs Ophulos festival in Germany and the International Gaudeamus Music Week in Amsterdam. Mr. Lorkipanidze received his Bachelor's and Master's degrees from the Tbilisi State Conservatory.

**ANASTASIA RURIKOV SIMES** (Resident Set, Costume and Properties Design) was born in Moscow and graduated from the Surikov School of Fine Arts, Moscow, in 1987. Since arriving in Washington, DC, in 1993, her work has been exhibited in solo and group shows in Washington, New York, and across Europe. Mrs. Rurikov Simes' critically acclaimed drawings regularly appear in film and literary magazines. Her designs for the theater include *Fathers and Sons* with the Stanislavsky Theater Studio, *Golconda* with Bowen McCauley Dance, and *The Master and Margarita*, *The Dybbuk*, *Frankenstein*, *Macbeth* (Helen Hayes Nomination), *Romeo and Juliet* (Helen Hayes Nomination), *Carmen*, *Dante* (Helen Hayes Nomination), *A Midsummer Night's Dream* (Helen Hayes Nomination), *Dracula* (Helen Hayes Nomination), *Antony and Cleopatra*, *Othello* and *King Arthur* with Synetic Theater. Mrs. Rurikov Simes holds an MFA from the Russian Institute of Cinematography.

**BEN CUNIS** (Fight Choreographer) has choreographed fights for Synetic Theater since 2007 for shows including *King Arthur*, *Othello*, *Antony and Cleopatra*, *Dracula* (HH Nomination—Choreography), *A Midsummer Night's Dream*, *Dante*, *Host and Guest*, *Carmen*, *Romeo and Juliet* and *Animal Farm*. He also wrote, directed, and performed in Synetic Blackout Series' *Last Tango with Rosie*. His production company, Granite Kiss Productions, won the 2008 Washington, DC, 24-hour Film Festival with their film *The Choices of Ghosts* and released their web series based on the same film, *Hamilton Carver: Zombie P.I.* Mr. Cunis is also a fifth year Senior Company Member whose credits include: Antony in *Antony and Cleopatra*, Dante in *Dante*, Zviadauri in *Host and Guest*, Don Jose in *Carmen* (HH Nomination—Ensemble), Romeo in *Romeo and Juliet* (HH Award—Ensemble), House in *The Fall of the House of Usher*, Boxer in *Animal Farm*, MacDuff in *Macbeth* and Laertes in *Hamlet...the rest is silence* (HH Award—Ensemble). Mr. Cunis holds a BA from Catholic University of America.

# CONTACT

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YouTube: <http://www.youtube.com/synetictheater>

Facebook: <http://www.facebook.com/pages/Synetic-Theater/128990740149>

Twitter: <http://twitter.com/SyneticTheater>

Blog: <http://synetictheater.wordpress.com/>

