through the existence of the other until we become their understanding is one of the most beautiful terrifying is that? Admitting truth instead of hiding behind habit is easier said than done. Connecting, Like the Theatre of the Absurd this work is absolutely about being present in the very NOW of things. How terms with the existence of the GodDesS that never goes.

What if Beckett's nothing is our permission to do anything? Add in, Andrea made one of her characters pregnant and you quickly get the sense that what is the moment before nothing in the male existence is

This took me down a different path in my approach to Andrea's play. When I think about Waiting for Godot I am struck by the freedom of the writer. The freedom to say nothing. To wait for nothing. To build a

Approaching Theatre of the Absurd, or at least Andrea's riff on it, I immediately dove into studying up on Beckett was wearing when he moved from Ireland to France. But, it was difficult to find any information the thing that struck me most was access to resources. Or, more simply put, access. I know what Samuel Beckett. Having just completed our Suffrage Project of Edwardian Comedies written by women, the designers and here we are. I can't really call this Theatre of

And then, I met with my actors. Two very gifted, trained, and brave women who went on this exploration with me for four weeks of finding. Add in, Venus Theatre, and also a company member of Flying V.  Other companies Kristin has designed lights for. Kristin is currently Resident Lighting Designer for that thing. Garbage Kids; Witches Vanish; and Light Of Night Rock The Line;  Garbage Kids

Deb takes great pride in this. Venus receives about 200 play submissions each year and chooses four plays. The company members and Venus have been seen up and down the Eastern seaboard. Venus Theatre began in 1995 as an all female improv troupe called Venus Envy. Venus led Take Back the Night Marches and did improvisational games at the House of Ruth as well as other empowerment projects. In 2000, Randall founded Venus playwrights in 2002, which led to cultivating strong relationships with many writers. The works of Randall written and staged works for multiple casts. She began doing public staged readings of other living playwrights in 2002, which led to cultivating strong relationships with many writers. The works of Randall, including some of her own, were performed at universities around the country as well as in New York City. In 2004, Randall founded Venus Theatre, a theater company that focuses on new work and emerging playwrights.

Deborah Randall (DIRECTOR) is the founder and visionary behind Venus Theatre. Born in Washington, DC, and raised in Prince George's County, she began directing as a student and president of the Drama Club at Prince Georges Community College. Her first paid acting gig was at Wild World Theme Park in 1986. She

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Sam McCready, Alan Kriezenbeck, and Alice Robinson. She was in Mehta's Marat/Sade at UMBC with the Heathen Valley Theatre (where she was the Resident Sound Designer and for eleven years). A ten-time nominee, Neil Mellon University.  B.A. Human Ecology, College of the Atlantic. She lives in Maine, which means she travels currently. She served as the Dramatists Guild Fellows Program Director for ten years. M.F.A. in Dramatic Writing, Carnegie (Music Theatre Factory).  Andrea is a member of the Dramatists Guild, was a Dramatists Guild Fellow and for the NEA Outstanding New American Play Award.  It was presented in a

Andrea Lepcio (PLAYWRIGHT) is best known for Looking for the Pony

Kyosin Kang (OLEXANDER) graduated from the Theatre Lab's Honors Conservatory program in DC in 2010.

Pagan. The Theatre Company in Baltimore. Katie has performed with many local companies including Rep Stage, Maryland Stage Company and in McCready's Merry Wives of Windsor with Shakespeare on Wheels.

Katie Hileman (JILL) is a very proud UMBC BFA Acting grad and the Artistic Director of The Interrobang theatre. She was in Mehta's Marat/Sade at UMBC with the Heathen Valley Theatre (where she was the Resident Sound Designer and for eleven years). A ten-time nominee, Neil Mellon University.  B.A. Human Ecology, College of the Atlantic. She lives in Maine, which means she travels currently. She served as the Dramatists Guild Fellows Program Director for ten years. M.F.A. in Dramatic Writing, Carnegie (Music Theatre Factory).  Andrea is a member of the Dramatists Guild, was a Dramatists Guild Fellow and

May 11 - June 4, 2017
TUNNEL VISION
by ANDREA LEPCIO

Time: Present
Place: Where we find ourselves

Running time 90 minutes, no intermission

CHARACTERS

Jill          Katie Hileman
Olexander    Kyosin Kang

Andrea Lepcio  Deborah Randall
Amy Rhodes    Kristin Thompson
Neil McFadden Deborah Randall
Paul Kelm     Laura Schraven

This production of Tunnel Vision is dedicated to

Tricia McCauley
through the existence of the other until we become their understanding is one of the most beautiful aspects of connecting, to another human being is powerful. More questions. More discoveries. Breathing can be terrifying is that? Admitting truth instead of hiding behind habit is easier said than done. Connecting, and becoming part of who we are can be as freeing as it is scary. Like the Theatre of the Absurd this work is absolutely about being present in the very NOW of things. How do we relate to the idea of the GodDesS that never goes. If the men of Waiting for Godot are waiting for a God that never comes then these women are coming to terms with the existence of the GodDesS that never goes. This is different.

The Theatre of the Absurd

Andrea Lepcio is from the Waiting for Godot. Her root is here. Her home is here. Godot led her to a different path in my approach to Andrea's play. But, it was difficult to find any information about waiting for Godot. Beckett was wearing when he moved from Ireland to France. But, it was difficult to find any information about waiting for Godot. Having just completed our Suffrage Project of Edwardian Comedies written by women, I am struck by the freedom of the writer. The freedom to say nothing. To wait for nothing. To build a theatre company. To focus on the moment before something else in the female existence.

What if Beckett's nothing is our permission to do anything? Add in, Andrea made one of her characters nameless. This was a powerful choice. This took me down a different path in my approach to Andrea's play. When I think about Waiting for Godot I am surprised by the freedom of the writer. The freedom to say nothing. To wait for nothing. To build a theatre company. To focus on the moment before something else in the female existence.

Neil McFadden (SOUND DESIGN) sound and lighting designs have been heard (or seen) in many area theatres, including Arena Stage, Studio Theatre, Woolly Mammoth, Olney Theatre, Adventure Theatre, Rep Stage, Everyman Theatre, Flying V (where he is a company member), Venus Theatre, and Round House Theatre (where he was the Resident Sound Designer and for eleven years). A ten-time nominee, Neil received the Helen Hayes Award for his design of Round House's Heathen Valley. Neil is also a musician and composer: he has played in many area shows; he also performs regularly with his rock/blues band Mike's Garage, and as a solo acoustic performer. Love to Elizabeth.

Deborah Randall (DIRECTOR) is the founder and visionary behind Venus Theatre. Born in Washington, DC, and raised in Prince George's County, she began directing as a student and president of the Drama Club at Prince Georges Community College. Her first paid acting gig was at Wild World Theme Park in 1986. She later went on to graduate cum laude from UMBC under the guidance of Xerxes Mehta, Wendy Salkind, Sam McCready, Alan Kriezenbeck, and Alice Robinson. She was in Mehta's Marat/Sade at UMBC with the Maryland Stage Company and in McCready's Merry Wives of Windsor with Shakespeare on Wheels. After college, Randall worked as an actor regularly in Washington, DC, and then began performing her own monologues. She has performed four solo shows, written two, and had one published. She has also written and staged works for multiple casts. She began doing public staged readings of other living playwrights in 2002, which led to cultivating strong relationships with many writers. The works of Randall and Venus have been seen up and down the Eastern seaboard. Venus Theatre began in 1995 as an all female improv troupe called Venus Envy. Venus led Take Back the Night Marches and did improvisational games at the House of Ruth as well as other empowerment projects. In 2000, Randall founded Venus Theatre, known for immersive staging and award-winning world premiere work. In 2006 Venus dropped roots in the county where the founder grew up. Venus hopes to bring culture to the community that has given her so much. Venus receives about 200 play submissions each year and chooses four plays. The production to publication rate stands at about 25% and the trend is that these plays go on to get more support and encouragement--Thank you!
productions over time, even if they have been shelved for a decade or more. Deb takes great pride in this. Venus stands among the longest running women's theatres in the world. Deb couldn't be more proud to direct and produce this 60th woman empowering production at Venus.

Amy Rhodes (SET DESIGN) Amy has worked on the sets for several Venus productions. Some of her favorites include Dry Bones Rising and Gift of the Forgotten Tongues. She has also served as light designer for such Venus productions as Fur and God Don't Like Ugly, and was recently seen onstage as Candy in Rock the Line and the Woman in Garbage Kids. Amy trained in design and acting at UMBC.

Kristin A. Thompson (LIGHTING DESIGN) has designed lights for many shows at Venus, Including: Rock The line; Garbage Kids; Witches Vanish; and Light Of Night. Kristin is currently Resident Lighting Designer for Venus Theatre, and also a company member of Flying V. Other companies Kristin has designed lights for include: Happenstance Theatre, Howard Community College, Imagination Stage, Georgetown University, Round House Theatre, Carrol Community College, 1st Stage, and Contradiction Dance, among other companies. When not sitting in the dark designing, she spends her time with her two favorite people: her husband Paul, and her daughter Grey.

DIRECTOR NOTES
Approaching Theatre of the Absurd, or at least Andrea's riff on it, I immediately dove into studying up on Samuel Beckett. Having just completed our Suffrage Project of Edwardian Comedies written by women, the thing that struck me most was access to resources. Or, more simply put, access. I know what Samuel Beckett was wearing when he moved from Ireland to France. But, it was difficult to find any information on the female playwrights of the prior projects outside of our anthology.

This took me down a different path in my approach to Andrea's play. When I think about Waiting for Godot I am struck by the freedom of the writer. The freedom to say nothing. To wait for nothing. To build a whole play inside of the moment before nothing. What does this mean in terms of female playwrighting? What if Beckett's nothing is our permission to do anything? Add in, Andrea made one of her characters pregnant and you quickly get the sense that what is the moment before nothing in the male existence is the moment before something else in the female existence.

And then, I met with my actors. Two very gifted, trained, and brave women who went on this exploration with me for four weeks of finding. Add in, the designers and here we are. I can't really call this Theatre of the Absurd. There is no Vaudevillian reference, we have Madonna and George Michael. There is no Pozzo, no Lucky. This is different.

If the men of Waiting for Godot are waiting for a God that never comes then these women are coming to terms with the existence of the GodDesS that never goes.

Like the Theatre of the Absurd this work is absolutely about being present in the very NOW of things. How terrifying is that? Admitting truth instead of hiding behind habit is easier said than done. Connecting, REALLY connecting, to another human being is powerful. More questions. More discoveries. Breathing through the existence of the other until we become their understanding is one of the most beautiful journeys I've ever experienced. That is the journey of Tunnel Vision. I hope you enjoy it.