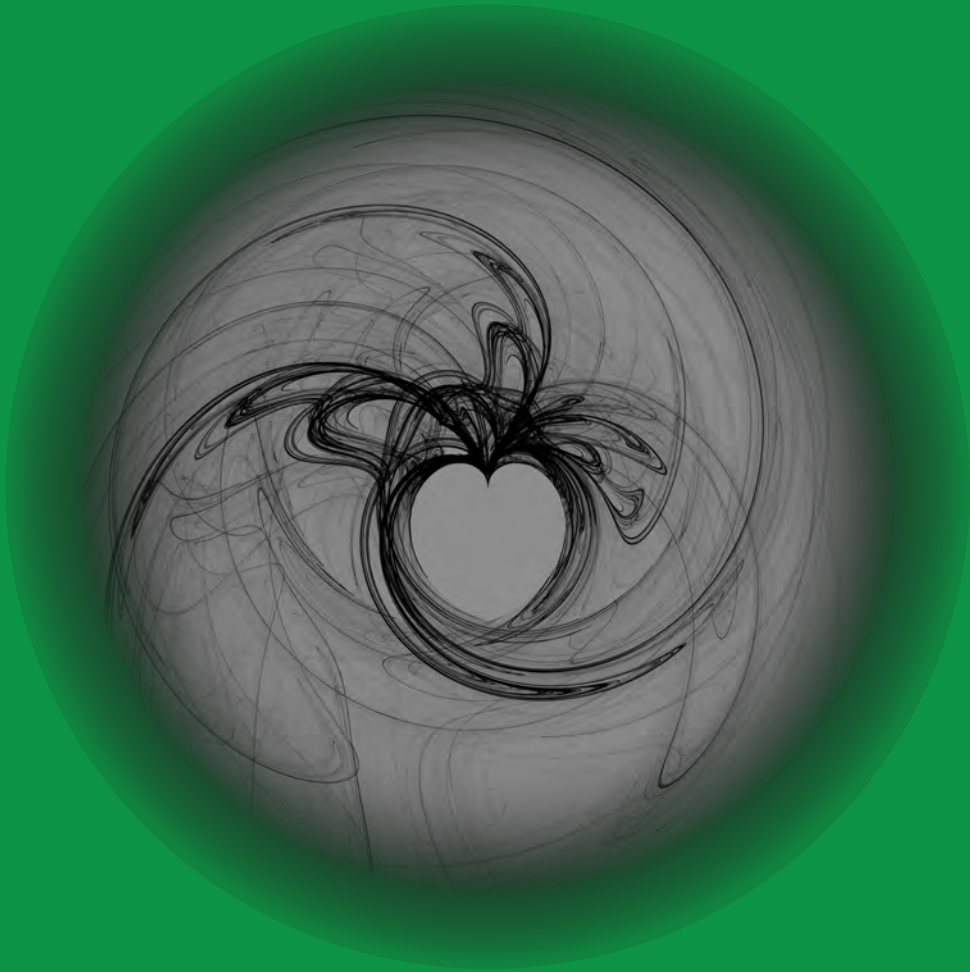


# TUNNEL VISION

by ANDREA LEPCIO | directed by DEBORAH RANDALL



**VENUS** theatre

May 11 – June 4, 2017

# TUNNEL VISION

by ANDREA LEPCIO

Time: Present

Place: Where we find ourselves

Running time 90 minutes, no intermission

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## CHARACTERS

Jill	Katie Hileman
Olexander	Kyosin Kang

Playwright	Andrea Lepcio
Director	Deborah Randall
Set Design	Amy Rhodes
Lighting Design	Kristin Thompson
Sound Design	Neil McFadden
Costume Design	Deborah Randall
Special Rigging Effects	Paul Kelm
Graphics	Laura Schraven

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This production of Tunnel Vision is dedicated to

*Tricia McCauley*



## ACTORS

Katie Hileman (JILL) is a very proud UMBC BFA Acting grad and the Artistic Director of The Interrobang Theatre Company in Baltimore. Katie has performed with many local companies including Rep Stage, Maryland Ensemble Theatre, Single Carrot, and Iron Crow. Katie would like to dedicate this show to Kiirstn Pagan.

Kyosin Kang (OLEXANDER) graduated from the Theatre Lab's Honors Conservatory program in DC in 2010. Ever since, she's been acting in the DC area. She would like to thank her friends and family for their support and encouragement--Thank you!

## PRODUCTION

Andrea Lepcio (PLAYWRIGHT) is best known for *Looking for the Pony*, a finalist for the Dramatists Guild Hull-Warriner Award and for the NEA Outstanding New American Play Award. It was presented in a "Rolling World Premiere" Off-Broadway at Vital Theatre Company in New York and Synchronicity Theatre in Atlanta and subsequent productions. Recent productions include *Strait of Gibraltar* at Synchronicity Theatre, *Tunnel Vision* at Off the Wall in Pittsburgh, *Dinner at Home between Deaths* at Odyssey Theatre in Los Angeles and *The Gold* at New York Musical Festival. Additional Plays and musicals under development include *World Avoided* (EST/Sloan Commission), *Central Avenue Breakdown* (FwdTheatre) and *Lf&Tms* (Music Theatre Factory). Andrea is a member of the Dramatists Guild, was a Dramatists Guild Fellow and served as the Dramatists Guild Fellows Program Director for ten years. M.F.A. in Dramatic Writing, Carnegie Mellon University. B.A. Human Ecology, College of the Atlantic. She lives in Maine, which means she travels often.

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

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.