



SEEING R A P E

written by John Jay College students

RESOURCES FOR SURVIVORS OF SEXUAL ASSAULT, DOMESTIC/DATING VIOLENCE

At JOHN JAY COLLEGE:

The Women's Center for Gender Justice helps students who experience gender-based violence, including sexual assault, intimate partner violence, stalking, and sexual harassment. As confidential employees, we will not report information you share without your permission, unless there is an imminent threat. Stop by at:
New Building, L.67.00 | (646) 557-4535 | jgreenfield@John Jay Collegeajcuny.edu

Counseling Services Center provides students with a complete range of counseling and referral services. All services are FREE and are available on a walk-in or appointment basis. Counselors are diverse in ethnicity, race, sexual orientation, religion/spirituality, age and gender. We also have Spanish-speaking staff. Stop by at:
New Building, L.68.00 | (212) 237-8111

In NEW YORK CITY:

Within 96 hours you can go to the emergency room at one of NYC's Sexual Assault Forensic Examiner (SAFE) Centers of Excellence where...

- You can receive treatment to reduce risk of the transmission of sexually transmitted infections (STIs) and HIV.
- You can receive emergency contraception.
- You can have evidence collected by a medical provider.
- And if you want – you can talk to the police.

At any time...

- You can call a hotline.
- You can get free counseling.
- You can see a doctor.
- You can be tested for sexually transmitted infections, including HIV.

HOTLINES

You can talk to someone in private but the number may show up on your phone bill.

NYPD Special Victims Report line

You can report the crime and you will not be asked to provide your name. If you are under 18, your parents may be notified.

(212) 267-7273

New York City Anti-Violence Project Hotline en inglés/español

Serves lesbian, gay, bisexual, transgender and HIV-affected individuals

(212) 714-1141

Love is Respect Hotline

Serves victims of youth dating abuse.

(866) 331-9474

WomanKind

Serves survivors of domestic violence and human trafficking

(888) 888-7702 | In Multiple languages!

Rape, Abuse, and Incest National Network (RAINN)

(800) 656-4673

www.rainn.org for their Online Hotline

(does not collect IP addresses and is completely private)

Safe Horizon's Rape, Sexual Assault & Incest Hotline/ Domestic Violence

(866) 621-4673 | (212) 227-3000 | TDD (866) 604-5350

NYC 24-hour Domestic Violence Hotline

(800)-621-HOPE (4673) or call 311.

SEEING RAPE

Seeing Rape 2022 has returned to the Gerald Lynch Theater this April. We are so happy to do live

theater again! In addition to our goal of eradicating rape, we seek to raise awareness, provoke conversation, dismantle stereotypes and to share the wisdom of John Jay College students about how sexualized violence and its aftermaths occur. As our worlds attempt to recover from the Coronavirus crisis, we grieve the losses of life, livelihoods and experience wrought by the pandemic. We are heartened by the advances of science and the collective spirit shown by all those willing to make sacrifices for the greater good.

Ten plays were selected for this year's performance and thirteen playwrights wrote the pieces that will be staged today in readings by professional NYC actors. This work had its genesis in a final class project in an interdisciplinary course called, *Seeing Rape*, taught by Professors Shonna Trinch and Barbara Cassidy. Guided by the disciplines of Linguistics, Anthropology and Theater, the student-playwrights embarked on a study of what it means to see and not to see rape in law, politics, literature, war, religion, and education.

This year as a tribute to the people of Ukraine who are suddenly living a war, *Seeing Rape* brings back its alumni-playwrights' work which dealt with wars and militarized missions across the globe. This year's war plays are situated in Iraq, Israel/Palestine, Afghanistan, and the U.S. Mexican Border—and with them, we remember all people victimized by militarized invasions and aggressions.

The theater is a metaphor for human life: a place where people collectively can represent their world, but also create it anew. Theater then is a way to remember and remind others of our human powers to think, create, and problem solve. We are stronger together, and we are hopeful for a world where we become more united and aware of our interconnectedness to each other as a species and to the world that we inhabit as well.

GERALD W. LYNCH THEATER

John Jay College of Criminal Justice of The City University of New York, an international leader in educating for justice, offers a rich liberal arts and professional studies curriculum to upwards of 15,000 undergraduate and graduate students from more than 135 nations. In teaching, scholarship and research, the College approaches justice as an applied art and science in service to society and as an ongoing conversation about fundamental human desires for fairness, equality and the rule of law. For more information, visit www.JohnJayCollege.cuny.edu.

Since opening its doors in 1988, the **Gerald W. Lynch Theater** has been an invaluable cultural resource. The Theater is a member of **CUNY Stages**, a consortium of 16 performing arts centers located on CUNY campuses across New York City and the **CUNY Dance Initiative**.

The Theater is home to the Lincoln Center's Mostly Mozart Festival & White Light Festival, as well as the New Yorker Festival, Mannes Opera, the World Science Festival, and the revival of Mummunschanz. The Theater has hosted live and recorded events including David Letterman's My Next Guest Needs No Introduction, Inside the Actor's Studio, Carnegie Hall Neighborhood Concerts, Comedy Central Presents one-hour specials, the American Justice Summit, the NYC Mayoral Democratic Debates, and the launch of Jay-Z's REFORM initiative. The Theater welcomes premiere galas, conferences, international competitions, and graduations. For more information, and a schedule of events, please visit www.GeraldWLynchTheater.com

Karol V. Mason, President, John Jay College

Mark Flower, Vice President, Office of Finance and Administration

Jeffrey Brown, Director, Theater and Event Support Services

Rubina Shafi, General Manager, Gerald W. Lynch Theater

Jake Jobes, Assistant Technical Supervisor, Gerald W. Lynch Theater

William Grady, Head Audio Engineer, Gerald W. Lynch Theater

Jeffrey Marsey, Head Carpenter, Gerald W. Lynch Theater

Warren Cherry, Head Electrician, Gerald W. Lynch Theater

Ryan O'Hare, House Stagehand, Gerald W. Lynch Theater

Larissa DiCosmo, Patron Services Coordinator, Gerald W. Lynch Theater

Nardia Drummond, Office Manager, Theater and Event Support Services

Alyshia Burke, Theater Custodian

THE PROFESSORS, CO-FOUNDERS, SEEING RAPE FACILITATING, DIRECTING AND PRODUCING



Barbara Cassidy's (playwright) plays have been seen at The Flea Theater, Margo Jones Theatre, Playwrights Horizons, JACK, Dixon Place. Little Theater and Bric Studios. She earned her MFA in Playwriting from Brooklyn College where she studied with Mac Wellman. Her play **INTERIM** was nominated for the Barrie Stavis

Award by Playwrights' Horizons and is published in the anthology **New Downtown Now**. Cassidy was a **2021 RUC Resident, 2015 MacDowell Fellow** and a **2010-2011 Lower Manhattan Cultural Council Workspace Resident** She received a **2018 SuCasa Grant** from the Brooklyn Arts Council and a **2018 SPARC Grant** from LMCC., was a resident at HB Studio (2016) with Amie Hartman and Sarah Buff for their play **DIORAMA**. Cassidy is co-creator and co-director of **SEEING RAPE**- a theater and justice program at John Jay College of Criminal Justice. She was a semi-finalist for the Beatrice Terry Residency (2018), is a **New Georges Affiliated Artist**, and is a proud member of the Dramatists' Guild. Her play **MRS. LOMAN** will be presented at **The TANK Fall 2022**.



Shonna Trinch, Professor, is a sociolinguist in the Department of Anthropology at John Jay College. Her research has examined social justice issues at the intersection of language law, and gender violence. Her first book, ***Latinas' Narratives of Domestic Abuse: Discrepant Versions of Violence***, examines how women

and sociolegal professionals collaborate and conflict in the construction of legally and linguistically viable narratives in their pursuit of justice. She has published this work in various top-tiered journals. Currently, her focus on violence against women (and others) has been directed towards this engaged public anthropology project, ***Seeing Rape***. This collaborative work with her friend and colleague, Barbara Cassidy celebrates John Jay College students' writing and creativity by bringing what they learn about sexualized violence to the stage. ***Seeing Rape*** has been seen by more than 23,000 people, and it has promoted the work of more than 120 John Jay College undergraduates. This year will be its ninth production. Recently, Professor Trinch published an award-winning book with Professor Edward Snajdr called, ***What the Signs Say: Language, Gentrification and Place-Making in Brooklyn*** (Vanderbilt University Press). This book is based on their extensive research on the changes Brooklyn has undergone over the past 17 years, and it was funded by the National Science Foundation. In their book, they examine how race, class, gender, ethnicity, privilege, and justice get deployed in the language and design of Brooklyn's commercial storefronts, and the larger contexts of gentrification and placemaking in urban space.

Currently, Shonna and Barbara are writing a book about the theoretical and pedagogical concerns that emerge from ***Seeing Rape***. Their first co-authored essay, "***Engaging F-words to create change: Rape, representation, and performance***" appeared in the inaugural journal, ***Feminist Anthropology*** in 2020. This year, they will publish a new article about ***Seeing Rape*** that they have co-authored with two former John Jay College student-playwrights, Bianca Suazo and Jadeline Mullol Nunez. This piece about racial justice and advances in pedagogy that originate at John Jay College, is titled, "Linguistic Diversity on Center Stage: Rewriting Anthropology from the Margins" for a special issue edited by Professor Kim McKinson for ***Cultural Anthropology***.

THE PLAYWRIGHTS



Dalia Dardari, MARIGOLDS. I'm 21 years old. I'm a Forensic Psychology major, minoring in Gender Studies. I hope to one day assist in domestic violence cases and/or missing persons cases, travel around the world doing research along with writing about gender stereotypes, toxic relationships, internalized misogyny, toxic masculinity, body positivity, sexual violence, along with social and cultural norms.



Camila Martinez, MARIGOLDS. I was born and raised in Queens, New York. As a child she had wanted to major in English but, decided against it so now she majors in Forensic Psychology and minors in Criminology. She was interested in the ***Seeing Rape*** course and decided to take it during the Fall 2021 semester. She is grateful that she did. This isn't her first time writing a play, but this is her first time writing a rape play. Writing this play helped her re-spark her love for writing, and it is pushing her past her limits to see how great of a writer she can become.



Gaelle Victoria Josama, Uncertainty, is a 21-year old Haitian American who is in her senior year at John Jay College. She is majoring in Criminal Justice while pursuing her certification in Dispute Resolution. She will be utilizing the skills that she learned during her academic career to pursue her next degree in law school. During her time in the ***Seeing Rape*** course, she was able to acknowledge the mindset behind rape culture and collaborate with her peers to write a play that reveals the underlying thoughts that people in this society have when it comes to sexual violence.



Hawanatu Sillah, *Uncertainty*, is a Junior at John Jay College as an English major and Interdisciplinary Studies minor. She's a Bronx native and is the daughter of West-African immigrants. Her passion is writing, and she aspires to be a successful writer one day. For her first play, she wanted to incorporate lessons she had learned from the class ***Seeing Rape***, specifically about consent. She is delighted that the play has been chosen to be part of this

spring production. She is very proud of the work that she and her co-authors have created and hopes that others can use the play as an example for discussing consent in relationships.



Lesley Cabrera, *Uncertainty*, is a 21-year old student at John Jay. She is a senior majoring in Criminology and minoring in Psychology. She took the ***Seeing Rape*** course in Fall 2021 in order to get a further understanding on the topic that has not really been discussed while growing up. This is her first time writing a play. She and her Co-authors wanted to express that rape is something that can happen in relationships as well, rather than just

strangers like how it is more commonly depicted.



Mayada Moussad, *My brother's best friend*, is a 21 year-old and is majoring in forensic psychology. She was raised in Washington Heights and has a passion for writing poetry. Writing her play was a way to give a perspective on rape that might not be familiar to some. She hopes it will start more important conversations on sexual violence and where it can come from.

ALUMNI PLAYWRIGHTS



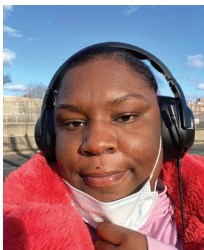
Taeho Lee, *Until Death Do Us Part*, a John Jay graduate. Currently, I am fulfilling my military duty in South Korea, but I am still bonded to John Jay College and its community. During my 4 years in John Jay College, the experience I had in *Seeing Rape* course is one of the best treasures that made my eyes wide open. It tells you not only the rape, but everything around it. My play, *Until Death Do Us Part*, also focuses on the things around rape. And I hope it hits your mind in some way..



Bradley Davis, *The First Step*, was an Army Infantryman who served 3 years on active duty. He was deployed to Khost Province, Afghanistan, from 2010 to 2011. Bradley was injured in combat operations and was medically separated from the Army in 2013. He then finished his B.A in Criminology and Masters in Public Administration at John Jay College in 2014 and 2016 respectively. He is currently a police officer at the University of Wisconsin-Madison. Bradley would like to thank Professors Cassidy and Trinch, as well as all the actors, for bringing this story to life.



Sequan Haynes, *HEISMAN*, was born and raised in Rockaway Park, Queens, NY. Haynes is an alumnus of John Jay College with a B.S. in Criminal Justice Institutional Theory and Practice as of Spring of 2020. The play, *Heisman*, was created to shed light on the ideas of hypermasculinity and what “real men” do. He was inspired to create a scene which gives the audience a peek into the battle and mindset men were conditioned to believe versus how they internally feel. In doing so, Haynes hopes to bring awareness of the toxic suppression society has put on men.



Mya Eudovic, *I Don't Remember Leaving*, and I'm an alumna of John Jay. I enjoy art, reading, and hands-on activities. I hope you enjoy this year's plays and stories!



Izabela Qafa, *13 Years of Solitude*, is a proud graduate of John Jay College and its unique, Interdisciplinary Studies Program. As a John Jay graduate and a former NYC employee, she continued her work of educating for justice by providing city-wide workshops to NYC youth on teen-dating violence and relationship abuse. Izabela also studied in-depth the role of the state versus the individual in the abuses against migrant women in immigration

detention centers. Izabela now works at an international immigration law firm and hopes to continue her studies focusing on the intersection of immigration and gender abuses that people face in the United States.



Muhammad Khan, *Hidden*, graduated John Jay College in 2017 with a degree in Criminal Justice. During his time at John Jay, he wrote the play *Hidden* for his Anthropology class, which was selected to be performed at the Gerald W Lynch Theater. Muhammad's interest in wanting to learn about people, their behavior, and cultures, led him to take many social science courses that have given him knowledge to better understand and help

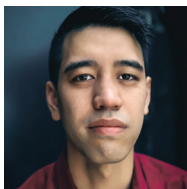
the people he serves. Currently, Muhammad is a Police Officer for the New York City Police Department. In his free time, he likes listening to podcasts, playing video games, and planning new places to visit.



Yesenia Menjivar, *ILLEGAL*, graduated from John Jay College of Criminal Justice in Spring of 2020 with an M.A. in Criminal Justice. She currently works for a non-profit organization on Long Island, where she is a Forensic Interviewer working in an MDT setting alongside the Nassau County Special Victims' Unit, Nassau County ADAs, and Nassau County CPS.

Her main role is to speak with children who have been victims of Sexual and Physical Abuse.

THE ACTORS



Alton Albuero, *New York: Pinching Pennies with Penny Marshall* (New York Theatre Workshop), *The Wong Kids...* (Ma-Yi, Off-Broadway Alliance Award), *June is the First Fall* (Yangtze Rep), *Breeders* (New Light Theater Project), *God, Man, and Devil* (Target Margin Lab), *a cautionary tale* (Flea), *among others*. *Regional include: to the yellow house* (La Jolla Playhouse), *The Wong Kids...* (Children's Theatre Company, MN; ArtsEmerson, MA), *LARK/SONG* (Red Cloud Opera House, NE), *As You Like It* (Connecticut Free Shakespeare), *among others*. *TV/Film: "Friends From College"* (Netflix), *Last Ferry*, *among others*. *Voiceover: "Planetary Gossip"* (TZGZ/SYFY), *Ghostwriter with Kate Mara & Adam Scott* (C13Features).



Annie Fang, *Off-Broadway: SHHHH* (Atlantic Theater Company). *Select credits: A Midsummer Night's Dream* (Delaware Shakespeare), *This Is the Week That Is* (1812 Productions), *SHIP* (Azuka Theatre), and *Man of God* (InterAct Theatre). Education: University of Pennsylvania, BA in Economics. Annie hopes projects like this can reimagine and illuminate the ways in which we discuss and ultimately prevent rape.

IG: [@thefatpecan](#)



Kalif Troy is an Artist (Artist-Activist) who hails from Philadelphia, PA with a B.A. in Theater and a minor in African American Studies from Temple University. He's an Actor, Director, Producer and Father. He has appeared in Award Winning Short Films, Commercials, Industrials, Print and Voice-Over Work. Some noteworthy work includes touring the Midwest with GTC Dramatic Dialogues, where he performed plays for freshman college students around the topics of sexual assault, substance abuse and diversity. He's grateful for the opportunity to continue the work around sexual violence. Connect with him on Instagram at: IG: [OnlyKalifTroy](#). [#EndRapeCulture](#)



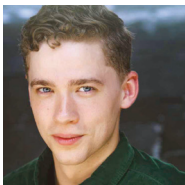
Kachina McKnight (they/he/she) is an actor/singer born and raised in Ohio. Most recently, they could be found playing Soraya in *The Weaver* by Chuk Obasi. They also entertained audiences as a company member of S.T.A.R. Theater for Social Change—an award winning program that uses art as a way to advocate for young people and gives them strategies to get through various health and social issues, the 2020 production of ***Seeing Rape***, and various shows within Impact Repertory Theatre.



Gaby Resende is currently working on her masters in Marriage and Family Therapy at Kean University. This is Gaby's third year performing in ***Seeing Rape*** as she loves and believes in the message told through the stories. On stage credits include: ***Marisol*** (Marisol), ***West Side Story*** (Margarita), Patti LuPone's *Don't Monkey Around* (Ensemble), In the ***Heights*** (Daniela), ***Seussical: The Musical*** (Bird Girl), ***The Children's Hour*** (Peggy), ***Cabaret*** (Kit Kat Girl), and ***Seagull Machine at the La Mama*** (cook). Within recent years she has found a new love in film after being in two short films *A Flower Dreams* and *Knight*, with a third *In a Time of Jewels* being released in 2022. Gaby has appeared as (Kristie) in *Knight*, which has won recognition at multiple film festivals nationwide, as well as earned Gaby 3 nominations for best actress. For updates or contact information Gaby's website is www.gabyresende.com



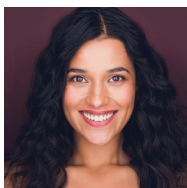
Monique A. Robinson is a multi-hyphenated activist and healer, who uses the art of storytelling as a way to hold space for others. Her credits include: ***Fairview at the Berkeley Repertory Theater*** (Theater Bay Award Nominee for Outstanding Performance In a Featured Role, West Coast Premiere), ***Younger*** (Paramount), ***See You Yesterday*** (Netflix). She is also an award winning filmmaker and playwright.



Nate DeCook is a Brooklyn-based actor associated with The Fled Collective. Before the pandemic, you could find him in the world premiere of ***The Fre***. During the pandemic you could find him hiking or helping his buddy do some renovations. After the pandemic, you can find him with his cats.



Robert Asencio is a proud artist from New Jersey with a bachelor's degree in Theatre from Kean University. The greatest lesson acting has taught him is the importance of self-reflecting on one's own experiences in order to bring characters to life with truthfulness and empathy. Robert is also a dedicated musician, visual artist, and filmmaker whose award winning film KNIGHT most recently won him the New Jersey Honorary Achievement Award in the Art of Filmmaking at The Brightside Tavern Film Festival. Recently, Robert played a part in the feature film THESE DAYS by Junior Gonzalez. He played the role of Santiago, a Counselor at S.T.R.O.N.G. Youth, Inc. specializing in gang and gun violence prevention and intervention services. www.robertasencioartist.com



Veracity Butcher is an American actor with Moroccan and Cajun roots. She began acting for both stage and screen during her youth in New York City, where she also trained in Opera (Mezzo-Soprano), Modern Dance, and Tap. She graduated from Middlebury College with high honors in Theatre and Arabic. Veracity has performed as lead singer for her band, VIOLETS, at venues across Manhattan and Brooklyn. Recent television and film credits include BULL; Law & Order: SVU; The Downpour; What Came After; Docket 32357; Alternatino (Comedy Central); and Marjoun and The Flying Headscarf, her first leading role in a feature film, now available on Netflix.

MUSICIAN



Trumpeter Clynt Yerkes was born in San Antonio, Texas and is the son of a country-swing singer/guitarist and a classical flautist. After years of gigging and working as in Dallas, TX he found himself bound for New York City in 2009. After relocating and building his brand in bebop and modern jazz, R&B, hip-hop and Latin music, he has been an active studio and touring musician. has toured with Charles Bradley, Quantic, Rag N Bone Man, Lukas Graham, as well as being a founding member of several Brooklyn-based creative projects. He has also been an active experimental musician in the avant garde and electronic communities since moving to New York and can be heard on labels across the world. At the age of 24, Yerkes was nominated for a Grammy award with his brethren from the University of North Texas One O’Clock Lab Band. He continues to freelance in New York City as a freelance trumpeter, bandleader, arranger and educator.

Excerpts from a book review entitled, “*What is War Good For? On War and the Arc of Human Experience* by anthropologist Glenn Petersen” were written by Professor Alisse Waterston and are heard among the war plays.

PRODUCTION CREDITS

Professors and Founders: **Barbara Cassidy and Shonna Trinch**

Co-Producers: **Shonna Trinch and Barbara Cassidy**

Director: **Barbara Cassidy**

Assistant Director: **Marell Ellis**

Stage Manager: **Susanna Jaramillo**

Musician: **Clynt Yerkes**

Lighting Designer: **Amanda Clegg Lyon**

Sound Designer: **Ran Xia**

Costume Designer: **Sabrina Guillaume**

Photographer: **Kathy Shorr**

Videographer/Filmmaker and Editor: **Milan Elderidge**

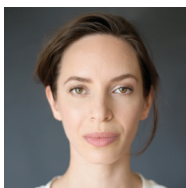
Web Designer: **Jocelyn Kuritsky**



Susanna Jaramillo is a New York-based stage manager and director hailing from Cranford, New Jersey. Recent credits include: *Cornelia Street* (Atlantic Theatre Company), *CLAMS CLAMS CLAMS* (Hunter College), *Bernarda's Daughter's* (BRIC), *Seeing Rape 2021* (John Jay College), *African Caribbean MixFest* (Atlantic Theatre Company), *We're Gonna Die* (Second Stage), *Sunday* (Atlantic Theater Company). *Select Academic Theatre: The Good the Bad and the Uglee* (University of Pennsylvania Glee Club), *Smokefall* (iNtuitons Experimental Theatre), *High School Musical* (Stimulus Children's Theatre), *BatBoy: The Musical* (Pennsylvania Players). Graduate of the University of Pennsylvania with a BSE in chemical and biomolecular engineering.



Marell E. Thomas is an activist and artist who has been performing since the age of 3, mostly in collegiate productions playing parts like *Puck in A Midsummer Night's Dream*, and *Beneatha in A Raisin in the Sun*. She has also performed vocally at Lincoln Center, Carnegie Hall, and was a member of the Young People's Chorus of New York. Currently pursuing a career in advocacy and social research, Marell is a former student of John Jay whose play was once performed in the *Seeing Rape* cohort. She is passionate about sexual and reproductive justice particularly for BIPOC trans folks. Marell is delighted to return to the *Seeing Rape* production as Assistant Director. She loves working with Profs Cassidy and Trinch, and sees this opportunity as the perfect combination of advocacy and art.



Jocelyn Kuritsky is an actor, creator, producer, and designer. She is a three-time Princess Grace Award nominated performer, and a founder and the actor-in-residence of the Drama Desk Award nominated & Lucille Lortel Award winning immersive theater company,

Woodshed Collective. Jocelyn is the creator of The Muse Project, dedicated to centering and spotlighting women stage actors (during the Covid-19 pandemic she produced the first season of A Simple Herstory with Muse - a scripted podcast series about the women who have run for President of the United States); and she is also the creator of Staging Film, an experimental cross-medium initiative. She designs websites for a wide range of clients, from award-winning documentary filmmakers to notable children's book writers.

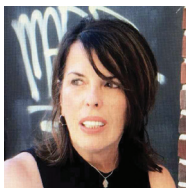
www.jocelynkuritsky.com



Amanda Clegg Lyon is excited to be working with *Seeing Rape* at John Jay. Previous designs include *The Mousetrap* (Tent Theatre); *Heisenberg* (Company of Fools); *The Marriage of Figaro* (Queens College); *The Crucible* (CCNY); *Twelfth Night* (Queens College); *Ms. Oriental* (Barnard College); *Rock Citizen* (The Seldoms);

Empire Travel Agency (Woodshed Collective); *1984* (Steppenwolf Theatre); *Melancholy Play* (Atlantic Acting School); *Travelers* (The Little Opera Theater of New York); *The Rite of Spring* (Chicago Repertory Ballet); as well as work with Chicago Symphony Orchestra, and Morningside Opera. Amanda is a graduate of Northwestern University and NYU's Tisch School of the Arts.

www.amandaclegglyon.com



Kathy Shorr was born in Brooklyn, New York. Her work crosses the borders of documentary, portraiture and street photography. She received her undergraduate degree in photography from The School of Visual Arts and has an MS in Education, earned while working as a New York City Teaching Fellow in the public schools in crisis. Her work

has been shown in galleries in the US and Europe including the celebrated Visa Pour L'Image in Perpignan, France. Her book, SHOT ...101 Survivors of Gun Violence in America was published by powerhouse Books in 2017. Her second project on gun violence SHOT: We the Mothers is in production. She lives and works in New York City



Milan Eldridge is a filmmaker and theater practitioner who is particularly drawn to exploring the way these two forms can complement each other. She believes that art has the power to not only inform viewers, but to inspire them to act by illuminating the stories of their fellow citizens of the world. Milan has previously worked as an editor with

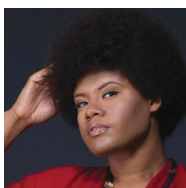
Princeton University on the 50th Anniversary of Undergraduate Co-Education Theater Project: All Her Power, the senior theater thesis production of Lloyd Suh's *The Chinese Lady*, and, in partnership with CLASSIX, *A Past Becomes a Heritage: The Negro Units of the Federal Theatre Project*. She was also the editor for the Artists Space presentation of Bill Gunn's *Black Picture Show* which was presented in collaboration with Bell Pattern Productions, F.A.M. Creative, and CLASSIX. After working as the editor for the 2021 production, she is delighted by the opportunity to participate in this year's ***Seeing Rape***.



Ran Xia (Sound Designer) is a Shanghai-born, Brooklyn-based Playwright/Director/Audiogremlin. ***Beatrice Terry Resident at the Drama League*** (2021/22); ***Resident Director at the Tank*** (inaugural Artist of the Year 2019, *In Blue*, *Tallest Man in the World*, etc.); ***Guest director at Barnard*** (Orlando, fall 2021), ***Montclair State*** (Randi & Roxanne),

Commissioned playwright at Vanderbilt University (*To Stab a Butterfly Through the Heart*); ***Usual suspect at Exquisite Corpse Co*** (*Zoetrope*, *Memory House*, and many more); audio producer at Black Revolutionary Media. Directing Fellow at Westport Playhouse. Upcoming: *Chava the Giant* and the *Oldest Bird* at Rattlestick Global Form Festival.

ranxia.info



Sabrina Bianca Guillaume is a costume designer for dance, theatre, and all dress up affairs. She received her MFA in Design & Technical Theater at Brooklyn College (2017).

Selected works include: Mirrors (NYTW), ***Black Exhibition*** (The Bushwick Starr), ***Big Green Theater*** (The Bushwick Starr) ***Venus*** (Waterwell Productions), ***The Drama League***

Directorfest 2019 (New Ohio) ***Design Wing of the Great Plains Theatre*** Conference (2018), ***Cute Activist*** (The Bushwick Starr), ***Ducklings*** (Jack).

www.SabrinaBianca.com

THE PLAYS AND THEIR PLAYWRIGHTS

Heisman

Sequan Haynes
John Jay College Alum, 2020

My Brother's Best Friend

Mayada Moussad

Until Death Do Us Part,

Taeho Lee
John Jay College Alum, 2020

Uncertainty

Gaelle Josama, Hawanatu Sillah,
Lesley Cabrera, Kayla Brown

I Don't Remember Leaving

Mya Eudovic
John Jay College Alum, 2021

MARIGOLDS

Camila Martinez and Dalia Derdari

Illegal

Yesenia Menjivar
John Jay College Alum, 2017

The First Step

Bradley Davis
John Jay College Alum, 2014, 2016

Thirteen Years of Solitude

Izabela Qafa
John Jay College Alum, 2017

Hidden

Muhammad Khan
John Jay College Alum, 2020

FUNDERS, SUPPORTERS, AND OUR GRATITUDE

John Jay Student Council provided *Seeing Rape* a generous financial allocation to fund this year's performance.

Student Council Treasurer, Samelia James stewarded more than 15 people through the process of honorarium payment. This is no small feat, and we are forever grateful for Samelia's keen organization, patience with us, and efficiency.

Student-playwrights received monetary awards for having their plays selected for the performance this year thanks to the generosity of **New York City Council**.

John Jay College Faculty members are a crucial part of *Seeing Rape's* ability to reach our student body with powerful anti-violence messages by recommending the program to their classes. We appreciate our colleagues' trust in us to provide a quality performance that provides intellectual and critical engagement with an important issue that affects all of us.

U.S. Senator Charles Schumer's Office has provided financial support for *Seeing Rape*.

City Councilmember Justin Brannan's Office has also been a strong advocate for and provided funding for some of the work we do on *Seeing Rape*.

Our work is made easier thanks to organizational and inspirational leadership of Professors Edward Snajdr (Chair of Anthropology Dept) and Katie Gentile (Chair of the Interdisciplinary Studies Department). A big thanks to Kevin Fish of John Jay's Office of Institutional Advancement for setting up the ticketing process for *Seeing Rape 2022*. We are indebted to Richard Relkin and Jan Benjamin who promote *Seeing Rape* not only at the College, but throughout the city, the state, the country and the world. Our program and promotional material are designed by the talented graphic artists, Anastasia Parent and Laura DeVries at John Jay College. Printed promotional material is made possible by the generous sharing of the Department of Communication and Theater Arts and facilitated by Olga Kirsanova who helps us so much. We are most grateful for the help of Mindy Bockstein, Director of External Affairs at John Jay College for the many, many things she helps us with each year. Student Council President, Andrew Berezhansky, and all Student Council members worked diligently to get this year's production off the ground. We are profoundly appreciative to have these plays seen by students in a venue as glorious as the Gerald Lynch Theater. Please read the Theater's bio to see who the staff and leadership are that make it great.

These John Jay College entities have provided extensive support or/and funding for this work over the years:

Department of Anthropology

Department of Communication and Theater Arts

Department of Interdisciplinary Studies

President Karol Mason's Office

Vice President Steven Titan's Office

The Women's Center for Gender Justice

The Counseling Center

The Gerald Lynch Theater Staff

The Wellness Center

Institutional Advancement at John Jay College

John Jay College Graphics Department

John Jay College Audiovisual Department

We are lucky to collaborate in creating sexual justice on campus and throughout NYC over the years with several agencies and the great people working there:

The New York City Alliance Against Sexual Assault

Womankind

Mayor's Office to Combat Domestic Violence

Cecile Noel, Commissioner

Hannah Pennington, Assistant Commissioner for Policy and Training

NOTES

SeeingRape.com

524 West 59th Street, New York, NY 10019

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