

A Senior project production
Sanctuary City
Written by Martyna Majok
Directed by Kailee-Jade Berrios

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Goals and Impact

As an up-and-coming director, I aim to collaborate with my fellow artists as a team, to create a fun, safe creative space to make our collective vision into reality. As a director, I never want to let my collaborators feel like they can't express their feelings or ideas. I want to be a guide and help them dig deeper into the play, and expand their choices. Working as one helps build connections to make the performance feel authentic.

In *Sanctuary City*, written by Martyna Majok, the time period is undetermined other than the characters being placed in the post-9/11 era. The play follows two teenage immigrants, (G and B) who are constantly worrying about being deported back to their home countries. As they build a friendship over time, their lives change when G gets naturalized. G offers to marry B to help him gain citizenship. On the path to this marriage, B has to decide between his best friend G, and his lover Henry. This play centers around love, friendship, fear, hate, and changes in society. In this play, we are taken through what it's like for G and B individually to survive as immigrants in America and how it affects each other's relationships.

A challenge I aimed to meet when starting this project was turning my thoughts and observations about the play into questions for the actors. When working with my actors, I want them to have a sense of freedom and use the space as their blank canvas. Throughout the creative process, I gave feedback, and suggestions, and offered questions to help push the actors further into creative thinking. Another challenge was the structure of the play. Throughout, there are time skips in almost every scene, with short scenes jumping backward and forward in time constantly. It was a challenge to portray those jumps and repetitions. As the actors transitioned from scene to scene, I did not want to have blackouts, as that would have felt repetitive. I aimed

to work with my lighting designer to come up with ways we could make the lights and the transitions of the light represent the passage of time.

I wanted to conquer the challenge of blocking, as it is not my strongest skill as a director. I look at blocking as puzzle pieces. We move the pieces to see which will fit in that playing space. With the short scenes, it is a challenge to place the actors according to the next moment in time. What's so unique about this play is that it isn't in chronological order. We jump between different moments in time, and the scenes are cut short so we don't get the full plot until the first half of the show is over. At that point, we get an understanding of the story from how the scenes have accumulated meaning.

This project has been an important step toward my post-Purchase goals by allowing me to stage a major play in the pre-professional theater world. Before I even started directing, I performed as an actor on and off campus. I started to wonder what more could be out there other than performing. Being at Purchase has given me the chance to expand my theater experience. I've done backstage work, helped move set pieces, helped build set pieces, hung lights, and learned how to operate a soundboard. I assisted directed one of our mainstage shows *We Are Proud to Present....* by Jackie Sibblies Drury, directed by Raz Golden in the spring of 2022. I had just completed a directing class before being asked to be an assistant director and it was an amazing opportunity. That experience gave me a full rundown of what it's like to run a whole show, from directing, to stage managing, and serving as lighting designer, projection designer, costume designer, set designer, or actors. It is like Jenga - you need each piece to build, the whole tower falls without one block. Being a part of the Mainstage gave me a sense of what I would like to work in the future.

After Purchase, I would like to join a theater company, where I can use my experience to create more theater in this world by directing, performing, designing, writing, and collaborating with other creators. Purchase has prepared me to this point where I can use those tools to create my path. I wanted to do this project at Purchase now because I wanted the community to understand how *Majok* reflects on aspects of friendship, love, and decision-making. Moreover, after 9/11, immigrants went into hiding, having a constant fear of being found and taken away. These teenagers had that fear, and all they had to cope with that fear was each other. They were each other's sanctuary, they understood what the other was going through, and despite what was going on outside, they knew they had each other on the inside. Yet, the play clarifies the challenges of relying only on individuals rather than larger social support networks.

I wanted the Purchase community to gain insight into an immigrant's experience of living in America. The audience leaves the theater knowing that committing to being friends or lovers with an immigrant means facing the challenges of becoming an American citizen. The idea of the American dream isn't for everyone. It was not long ago in history when America did not tolerate same-sex couples or undocumented immigrants. The regulations on immigration have been strict, making it difficult to move here without immediate family or the promise of a job. This contributes to a feeling of being torn - where one couldn't have both love and freedom just made a person feel alone. As an American, we risk our lives to help someone who craves starting their own life. The consequences of creating a fake marriage can tear relationships apart.

Immigrants who go through the Naturalization process stay in the US. However, using a Green card marriage to prop up the naturalization process is a very big risk. Decisions have consequences. One wrong move and the person could end up losing everything and risk deportation. Toward the end of the play, we experience how relationships are torn apart from

making certain decisions. The play explores the risk of losing someone in an instant and never getting them back. Majok shines a light on how immigrants are treated as outcasts in a country that should consider them as equals under the law. The story of *Sanctuary City* opens the audience's eyes to how the world treats people based on where they come from. It focuses on circumstances that evoke rage, fear, regret, and sadness. People in America have difficulty addressing issues connected to immigration, 9/11, PTSD, abuse, and mental health. These are things people don't talk about as a community because it's something the world wants us to ignore, something stuck inside and shouldn't be exposed. I aim for this play and my production to enrich the conversation.

Reflection Essay

In reflecting on staging *Sanctuary City*, I've learned that a production of this size and scope takes commitment, dedication, and hard work. This project was a team effort; working together without a team member pulling their full weight can be challenging. This is especially true if a project has a small team with a lot of ground to cover. I would say that my goals have been met; however, they didn't reach further than what I was expecting. One thing I've learned in this project is that not everyone will have the level of professionalism you might expect.

At the start of this production, I knew time was precious and that it needed to be used to our advantage. Before the table read, I had a conversation with my stage manager to discuss the needs for our show. I felt very confident in our conversation because we went straight down to business from the crew, cast, scheduling, rehearsals, tech, and anything we could think of with which to move forward. In our meeting, I did discuss my concerns about our cast not being complete before our table read. Finding a third actor to complete the cast was a very difficult process. I shared the news about finding my third actor and discussed the role within the play with my theatre department. Before the audition, I advised the auditioning actor to read the whole play to get an understanding of the story. If they were still interested, I suggested they contact me or my stage manager. At the start, I didn't receive a word from anyone. As the table read was approaching, my stage manager kept in contact with one actor who was very much interested. We got together for a quick reading, and before we started I asked some questions about the play and the role of the actor. I ask questions in auditions to see if the actors have an understanding of what's going on in the play along with their character. When the reading started, I felt the actor understood the feelings of the character and the intensity his character required. I

immediately cast him for the role, because not only did the actor do well in the reading, but he was the only actor who showed interest.

In finding another actor to complete my cast I wish I could have done a more proper audition taking my time, sending out information, and having more than one person come in to read. I could have done callbacks. However, due to the amount of time I had with the production happening in the Fall semester, we had to act quickly. The process was rushed. It felt like I had to find someone as soon as possible. With a larger audition pool, I could have observed and used more time to see other options of who could fit the role.

Once our cast was complete, it was just in time for our table read. I was excited to finally have everyone in one room and read together. Along with the cast, I had my stage manager, assistant stage manager, and dramaturg present. I had my dramaturg present at each rehearsal just in case we had questions for them and if they had questions for us to help with their research on the show. Everyone was so eager to start. I felt awkward at the start because everyone had their eyes on the director, looking to me for guidance. Even though I was the director, I didn't want them to look at me as the boss of this show, telling them what to do and how to do it. I made it clear to them after the table read that there are always other people in this room who are here to help you. I didn't want them to feel like they couldn't speak up and say what they felt. I wanted to encourage the cast to feel this was also their show to put their creativity into. I did a combination of listening and writing during the table reading. Based on what I was hearing, I wrote down questions, facts, and ideas on how to work on a specific scene. I'd jot down notes for the actors and crew so they can start thinking more in-depth about ideas from then on. Once I'd distributed my notes to the actors, we spoke about our rehearsal schedule, their commitment, dedication, and the hard work they were going to bring to make this show happen. I also implied

again that this was a team effort. Even though I'm the director, that doesn't mean each team member doesn't get a say in their work. This space is safe and whatever is done in the space stays in the space.

My goal for each rehearsal was to build a story piece by piece so the actors could have a clear understanding of their characters. This play jumps from time to time, place to place, so nothing is in an easy order. The play asks the audience to fill in the blanks as it watches the story unfold. I wanted the actors to envision what their characters were going through, likes, dislikes, obstacles they faced, and the relationship between each of them. I started rehearsals with a warm-up to wake up their bodies and get familiar with the space they were working in. To imagine shape, size, color, smell, etc. The warmups help keep the actors grounded. It was very easy for the actors to lose focus and get off track, it was a challenge getting them to re-group. It would throw me off in the scene because I wasn't sure if they were being serious or just playing around. As we ran the scene a few times, one actor would smile and giggle while in character. It would puzzle me because the scene would be portrayed to be intense or sad and yet my actor was smiling and chuckling while speaking his lines. This made his scene partner mirror his actions and they would lose focus. I would bring them back by using our warm-ups to ground them back into the scene. I'd tell them to pay attention to their breathing and recognize where they are in the space. Remember the objectives in the scene, who they are, what they are doing, what are they talking about, and how do they respond to one another?

The first few weeks of rehearsal were a bit rocky because of a conflict with one of our actors. Last-minute conflicts are common, but with this particular actor, they became a constant problem. It made me worry about the level of commitment this actor would provide moving forward. Due to the last-minute absence, it was difficult to move the schedule around when I

didn't have the people I needed to meet the goal of that rehearsal. Another one of my actors spoke to my stage manager and me complaining about the repetitiveness of doing the same scenes over and over. It started to get frustrating. I understood where the actor was coming from; however, I looked at it more as allowing time to make mistakes and try different ways to problem-solve. Blocking was very challenging because I didn't want the environment to feel unnatural. The actors did a great job working with their instincts and making the scene look natural. I noticed they did upstage themselves a lot during the scenes which left lots of space downstage. It looked as if they were afraid to come downstage and use the full space. We spoke about it and I explained to them the audience is there to watch you. Not only that but each actor is bringing the audience along in the character's story. Lots of scenes were short and repetitive, which made blocking and lighting a bit of a challenge. We worked on small quick movements to make the transitions look clean.

After each rehearsal, I'd have a production meeting with my production crew and discuss the glows and grows- the good and bad moments, and the next steps for the next rehearsal. I also really appreciated the crew's feedback because it helped me with what I needed to work on as a director of this show. As we got closer to tech, there were a few things I wish I had known beforehand. I should have made sure to have a clear schedule for each tech date and have everything loaded into the space on time. Most importantly, I need to remember to take breaks. Our tech had many challenges and as a director, I handled each situation to the best of my ability. The days of tech were cut in half due to a holiday break, so we had to work around what was available to us.

As we loaded in on our first day into the performance space, we made sure to account for all our set pieces and props. I was a bit concerned that our set wasn't fully completed until after

the break. It didn't give us enough time for the actors to practice pulling up the window and coming in and out of it. The fire escape is the main scenic element in the first half of the show. Without it, the set felt incomplete. Even so, the goal was to complete cue-to-cues before the break. I was looking forward to meeting with our lighting designer and working together on the lights. However, that process took an unexpected turn. The second day started late as happened often. I was concerned because we had much to do in so little time. During that time, the actors spent most of their time reviewing lines and blocking.

The lighting designer came a bit unprepared. Before tech, I had a conversation with the designer and we talked about the way I wanted the lights to function. I had an idea of the sun lapse, representing the placement of the sun: each event is in a different place, time, and color. With our short scenes, the transitions happened fast, we talked about quick fades so it wasn't completely dark, but faded enough to communicate that it was a different time. The designer informed me that they had a few drafts to start with for tech. But I was disappointed in the delivery during tech, which meant we were moving a bit further behind than I thought. The lighting designer and I discussed and worked through the design to create the lights. We went over cues, as this play has lots of lighting cues to accompany the shifts of time. The designer was going to take some time over the break to continue working on the lights.

After the break, the whole team started feeling nervous about opening night. Before opening, we jammed a lot of work into the next three days. As late as we were on everything, the team pulled their weight. I understood the frustration people were going through with our long hours on their feet. But we shook it off and focused on what was next. During those three performances, I laughed, cried, and grieved even though mistakes still appeared. We as a team worked incredibly hard to make it this far. I was filled with joy after each night, people

congratulating us, applauding us, and hearing about it the next day, and how good it was. Closing night will always be a bittersweet moment for me because it was our last. However, it may be our last but it's our hard work, dedication, commitment, and teamwork that made this production possible. This is an experience we will never forget, and I hope that Purchase will remember.

Latinx vs. America

It was a clear sky on the morning of September 11, 2001. The sun reflected on buildings, the morning rush roared, and on the sidewalk, you could hear the sounds of people's feet heading out for a walk. It wasn't until later that morning you looked up from the sky and saw nothing but smoke filling up the air. Two planes had just crashed into the World Trade Center towers.

Millions of people were watching and listening, while many were rescuing survivors.

Experiencing 9/11 traumatized many in NYC. With people running, screaming, sirens going, and smoke filling the air, the days following brought a series of traumatizing events, including the shock of having nearly no actual survivors rescued from the buildings other than those who were able to get out before the structures collapsed. After these attacks, questions started to arise as to who was behind these attacks. Officials and some citizens started to question based on their race, ethnicity, and color. After 9/11, the police specifically began to abuse their authority and violate basic human rights in attempting to create more "security." The Office of Homeland Security was created in the wake of these attacks. Immigration and naturalization services were absorbed into OHS soon after. ICE became the enforcement wing of immigration services. Racial discrimination therefore increased for the Latinx and Muslim communities specifically, causing a high level of Post-Traumatic Stress Disorder (PTSD) for Muslim immigrants and foreign-born Latinos/as.

In this essay, I will focus most specifically on how racial discrimination increased post-9/11, targeting the Latinx community. I aim to show how police and newly formed government agencies (like the Department of Homeland Security) abused the power of their authority, expanding their freedom to stop and search unauthorized immigrants. The power to deploy stop-and-search was used post-9/11 in different states to create more leeway to search for

unauthorized immigrants. Arizona, for example, expanded the law to allow for stops and searches of unauthorized immigrants, influencing other states to do the same. In “Suspecting Immigrants: Exploring Links between Racialized Anxieties and Expanded Police Powers in Arizona,” Doris Marie Provine and Gabriella Sanchez explain, “Law expands the power to stop and search in Arizona and offers a blueprint for other states to express their determination to fight unauthorized immigration by deploying municipal police in the effort” (Provine, Sanchez). In *American Sociological Review’s* “Mano Suave–Mano Dura: Legitimacy Policing and Latino Stop-and-Frisk,” Victor Rios wrote, “A great deal of academic inquiry focuses on stop-and-frisk as a form of racial profiling, especially with African Americans and to a lesser extent with Latinos” (Rios). It’s taught that using stop-and-frisk is a sign of racial profiling towards African Americans and Latinos. If stop-and-frisk is part of an academic inquiry this is teaching the youth that it’s fair to racial profile POC and Latinos. After 9/11 there has been an increase in racial discrimination with police authorities ordering stop-and-frisk towards the Latinx community.

Racial profiling is another reason for the increase of racial discrimination in the Latinx community by police. Los Angeles County Sheriff Department Deputy Bobby Harris states in Jose Luis Martin’s “Latino/a Rights and Justice in the US,” “Racial profiling is a tool we use and don’t let anyone say otherwise. Like up the valley, I knew who the crack sellers were; they looked like Hispanics who should be cutting your lawn” (Martin). Comments like this from the police department are an example of using racial profiling as a way to identify anyone who “fits” the Hispanic description. With many racial profiling cases continuing, racial discrimination by police profiling is only getting worse for the Latinx community.

With this increase, Latino individuals and families have spoken up about the way the US has made them feel when it comes to their racial status. Discrimination had caused Latinos to

feel that the US didn't want them to succeed. "2002 National Survey of Latinos Pew Hispanic Center/Kaiser Family Foundation found that "[o]ver eight in ten (82%) Latinos report that discrimination against Latinos is a problem in preventing Latinos from succeeding the United States" '(Martin). In the *Journal of Ethnic and Migration Studies*, authors Sophia Jordan Wallace and Chris Zepeda-Millan wrote, "Do Latinos Still Support Immigrant's Rights Activism? Examining Latino Attitudes a Decade After the 2006 Protest Wave." The article declares that the Sensenbrenner Bill (aka HR 4437) was created to "criminalize undocumented immigrants, their families, anyone associated with them." (Wallace, Millan). The bill was to create consequences for anyone undocumented or anyone associated with them. Increasing levels of racial discrimination led to the US creating a bill for undocumented immigrants and their families. This bill is an example of the Latinx community feeling the loss of their rights in America. Former Chief Justice of Puerto Rico Jose Trias commented, "There is no known non-colonial relationship in the present world where one people exercises such vast almost unbounded power over the government of another" (Martin). One government is supposed to support another, not tear one down to keep oneself afloat. Like the Mexican government, the Puerto Rican government is overpowered by the US government. As police are part of a higher power authority they have the power to initiate stop and frisk through racial profiling, and for the US government to create anti-immigrant bills and laws. After 9/11, these efforts made racial discrimination against the Latinx community and unauthorized immigrants the rule of law.

Discrimination generates fear and anxiety leading to high levels of Post-Traumatic Stress Disorder (PTSD). The American Psychiatric Association says the meaning of post-traumatic stress disorder is a "psychiatric disorder that may occur in people who have experienced events or set of circumstances." (Desir). *Clinical Psychology Review* included "Conditional Risk for

PTSD among Latinos” by Carmela Alcantara. Alcantara stated in the review that “conditional risk is risk developing a PTSD diagnosis...endorsing more severe PTSD symptoms of experiencing more persistent PTSD over time, once exposed to one or more traumatic events...-” Latinos are considered more likely to be at risk and show more symptoms than non-Latinos. This article also explains that this race group is more likely to show signs of PTSD based on trauma factors.

Latinos are more at risk of showing symptoms of PTSD caused by race-related stressors than non-Latinos. Studies have also shown that race-related issues can cause a bigger increase in symptoms of PTSD than those fighting in combat. In the *Handbook of Racial Culture Psychology and Counseling*, Robert Carter states, “Race-related stressors were stronger predictors of PTSD symptoms than exposure to combat, suggesting that personal experiences of racism were potent risk factors for PTSD.” (Carter). This study shows how race-related stressors can expose more symptoms of PTSD than experiencing PTSD symptoms over something non-race-related. Studies have shown that people of color can not only experience PTSD more than a non-POC person but racial situations can also cause symptoms of PTSD. The amount of racism a person goes through in their life can increase their level of stress overall. Carter states in his study that, “96% of the participants reported an experience of racial discrimination in the prior year that left them feeling stressed.”(Carter). Carter explains that racial discrimination can be set off to be just as stressful as anything else a person goes through. Racial discrimination can affect your mental health. Race-related issues increase PTSD in the Latino community along with stop and frisk and police profiling

Former Arizona Sheriff Joe Arpaio was convicted of criminal contempt, serving six months in jail because of his over-policing of immigrants. A *Washington Post* article by Matt

Zapotosky states that Joe Arpaio, “[ignored] a judge's order to stop detaining people because he merely suspected them of being undocumented immigrants.” (Zapotosky) The court ordered Arpaio to quit stopping people simply because they “supposedly” looked like undocumented immigrants. Policemen like Arpaio abused their power to pick any person fitting the *slight* description of a Hispanic person by assuming he could identify suspects (criminal offense) based on race-based stereotypes and bias. The same article by Zapotosky includes another individual engaging in the same behavior as Sheriff Arpaio. He notes that in “2011, then [former] sheriff of Arizona’s Maricopa County detain[ed] people he thought to be illegal immigrants.” These actions led to a “criminal contempt of court case against him.” (Zapotosky). Before Joe Arpaio was sheriff of Arizona, another former sheriff (who was not named in the source) was doing the same illegal profiling. The court of law in Arizona took action to stop individuals like Arpaio because his “policy of detaining people on mere suspicion was racist and illegal.” (Zapotosky). These reports allowed law authorities to take notice of the behavior these people were making toward these innocent people. Their illegal racist behavior maintains racial discrimination in our Latinx community. We are such a target for them that they are willing to stop and arrest anyone similar to a Latin person. As police increased the levels of racial discrimination a much bigger figure taking the police under his wing made the levels even higher for the community.

After 9/11, police discriminated against Latinx communities, but when Donald Trump arrived at the White House in 2017, he legitimized it. In “Latinos and Racism in the Trump Era” Stephanie Canizales and Jody Agius Vallejo explain how racism spiked towards the Latin community during Trump's time in office. This article shares that before Trump became president, “white supremacist” thinking within blue-collar and poor white communities created a fear of losing their power and status because of the increase in immigrants coming to the US.

Trump's presidential run helped further entrench white dominance. “During Trump's campaign, he shifts the blame about the vanishing American dream from the federal government to women, immigrants, and people of color.” (Canizales, Vallejo). Trump denigrated many individuals and organizations as the cause of “American carnage.” His degrading comments make Latin people look like a threat to America, something that only increased with his focus on building a wall on the US-Mexican border. Trump’s policies included “expanding the border patrol and directing the Department of Homeland Security (DHS) to construct additional detention facilities along the US-Mexican Border.” (Canizales, Vallejo). Trump ordered the expansion of security to keep Hispanic people from crossing over to America. During the time Trump has been in office his objective was to keep Latin people away from the US with his focus on increasing government security. Trump's ‘image’ of Latin people has made the increase of racial discrimination increase much higher.

With the expansion of these new security measures at the border, Trump decided to “expand safety” in the US as well. Canizales and Vallejo explained how Trump decided to “[Enhance] public safety in the interior of the United States,”(Canizales, Vallejo) which led to an expansion of local and federal law enforcement agencies, creating an increase in Immigration and Customs Enforcement (ICE) agents. (Canizales, Vallejo). Our former president saw the Latin community as a threat to all of America. His actions were to increase government authority inside and outside of America to keep Latin people out of the US. These racialized laws and punishments towards the Latin Community affect immigrants mentally and physically.

“Racialized law enforcement shapes the future of Latino families and communities through multigenerational punishment that affects immigrants' physical, and psychological well-being.”

(Canizales, Vallejo). Trump's campaign and presidency demonstrated dozens of actions that treated Latin people with hate and cultivated that hate among his supporters.

Racial discrimination targeting the Latinx community increased from the very first days in post-9/11 New York City. The former Mayor of New York City Rudy Giuliani was referred to as "America's Mayor" after 9/11 occurred. However, some people in New York City have different opinions on him. Jeet Heer's "The Real Tragedy of Rudy Giuliani" describes the former mayor's term as a "reign of terror." He also wrote, "[he] targeted people of color, as well as his unwavering defense of police violence and racial profiling." (Heer) Giuliani was a mayor who targeted people of color and supported police actions such as racial profiling and violence. As a community that had just gone through a terrorist attack, New York City residents wanted support from someone who wasn't going to have the police arrest people because of the color of their skin. In an article called "Rudy Giuliani Was Never Really 'America's' Mayor" Donna Lieberman states, "In the seven and a half years before 9/11, let there be no mistake: racial bias, fear-mongering, and police brutality were the hallmarks of Giuliani's mayoralty." (Lieberman) Before the 9/11 attack occurred, Mayor Guilani supported police brutality against people of color. For the Latinx community throughout the years pre and post-9/11, the levels of racial discrimination increased by these higher figures of authority choosing to discriminate against people of different heritage instead of treating all people equally.

White-centered communities often reflect xenophobic ideas and racially discriminate against people who aren't considered 'American.' Targets people based on the color of their skin, if they were born in another country, or even if they speak a different language. They treat foreign people with suspicion no matter how Americanized they are. But being an American is open to anyone who wants to be an American. There aren't any set of rules or restrictions that say

you can or can't be American. If a Latino wants to be considered an American then they can be American; American identity is open to anyone no matter their country of origin. In "What Does it Mean to Be an American?" Sarah Song cites historian Philip Gleason as saying, "An American, a person did not have to be of any particular national, linguistic, religious, or ethnic background...American nationality meant that it was open to anyone willing to become an American." She continues, "America's history of racial and ethnic exclusions has undercut the universalist stance: for being an American." This means that America's history of racism and ethnic discrimination gets in the way of immigrants being welcomed as Americans. To this day, racial and ethnic discrimination is unfettered which creates a barrier for the Latinx community to be accepted as Americans. Racial discrimination is a repetitive behavior throughout history. White communities are repeating the same behavior of their racist ancestors, which causes the levels of discrimination to go up for people like Latin people or POC today keeping them one step farther away from being American.

Muslims have gone through similar racial discrimination. Muslims were seen as a big threat after 9/11 due to the Muslim identity of the hijackers. An article from the Migration Policy Institute titled "Two Decades after 9/11, National Security Focus Still Dominates U.S Immigration System" states that "immediately after 9/11, U.S. counterterrorism authorities used immigration powers to arrest more than 1,000 foreign nationals, most of them Muslims from Arab and South Asian countries, whom the government viewed as potential national security threats." This means that authorities had the power to arrest a thousand foreign Muslims because they were considered a threat after 9/11. "Harsh Reality Of Racism Faced By Muslim Immigrants" by Martin Greenwood states "The Muslim community lives in fear of Islamophobic British nationals seeking revenge after an unrelated terror crime occurs." Meaning when a crime

is related to terrorist actions officials believe it's a terrorist crime. Muslims have the fear of being targeted because the authorities view Muslims who initiate terrorist attacks. In the same article, it says "Social media is another strong proponent of growing Islamophobia, with a common misconception that immigrants are stealing jobs and boats carrying asylum seekers are bringing in terrorists. The popularity of anti-Muslim immigration social posts' skyrockets after an Islam-extremist terror attack occurs." (Greenwood) Making innocent Muslims look like criminals or stating false facts on social media about them makes them even more vulnerable to racial discrimination. Both Latinx and Muslim communities were treated with hate after 9/11 in a country that prides itself on treating all its people fairly and equally.

Overall, the levels of racial discrimination have increased for the Latinx and Muslim communities post-9/11. Even before 9/11, the levels increased slowly through police abusing their authority with stop and frisk, and racial profiling. Giuliani, Arpaio, and former President Trump's increasing power fostered racial injustice toward Latin and colored people. These racial-related issues have caused symptoms of PTSD for immigrants and foreign-born Latino community members. These levels will continue to rise if actions aren't taken through elections and advocacy to bring these levels down and put an end to racial discrimination. This has gone far enough for the Latinx community and any other minority groups. We should be able to call ourselves American no matter the type of person we consider ourselves to be.

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Director's Notebook: Sanctuary City

1) Impressions

- a) First Impressions: Teenagers, immigrants, post 9/11, dark, gray, isolated, morn, abuse, friendship, lovers, sexuality, fire escape, windows, family, cold, breezy, warm, hazy, fear, repetition, "what are you gonna say", "Goodnight", "Thank You", broken English, impact on the towers, "because of the towers", (B-shy, kind, a bit of a temper, sad) (G-broken, isolated, considerate, helpful, loving), dusty, cluttered, dark, orange, red, yellow, blue, purple, vintage
- b) Later Impressions: Lighting represents sun-lapse, seasons, overlapping, [...] moments of silence/recognition? [***] represents a new scene/time, "September", and "It's Okay", two parts- the first half with G&B, the second half newly added character Henry, Time time from 2001-2-2006, intenseness, lovers, love triangle, "wine", "chicken parmesan", "fish kill road"

2) Discussion of the Play in General

- a) The Fable: This play is about two immigrant teenagers who fear getting sent back home to their home countries. As they keep themselves hidden, they work together on how to become legal citizens.
- b) The Play's Story: After 9/11 two immigrant teenagers, B&G both struggle with the fear of getting sent back to their home countries. As they have created a sanctuary for each other, the outside world gets in the way of their friendship.
- c) The Play's Structure: It all starts with G coming from the window on a cold night, something has happened but it's not clear if so. Which [***] represent moments throughout the first half to explain about the characters, relationship, period (9/11), objectives/challenges. The first half is different from the second half, the second half is one big scene with all three characters where we unravel the times we've missed. A love triangle is formed between the three as if the playwright intended to make them all together face to face and face the reality the world is becoming.

3) Ideas

- a) Explicit and implicit ideas from the text: Immigration system, 9/11, Same-sex marriage, Naturalization, and citizenship. The playwright is Polish and the playwright notes that the characters can be people of color. I decided I wanted G&B to be a different heritage from each other. Friendship and love but also sadness, regret, and fear.

- b) Directorial Concept: Ideas I want to emphasize in this play are naturalization, immigration, 9/11, friendship, love, consequences, isolation, family anxiety, and sadness. An idea I would de-emphasize is Time.
- 4) Imagistic and Sensory response to the play
- a) What primary images does the play evoke in you? (Images found through Google Images)



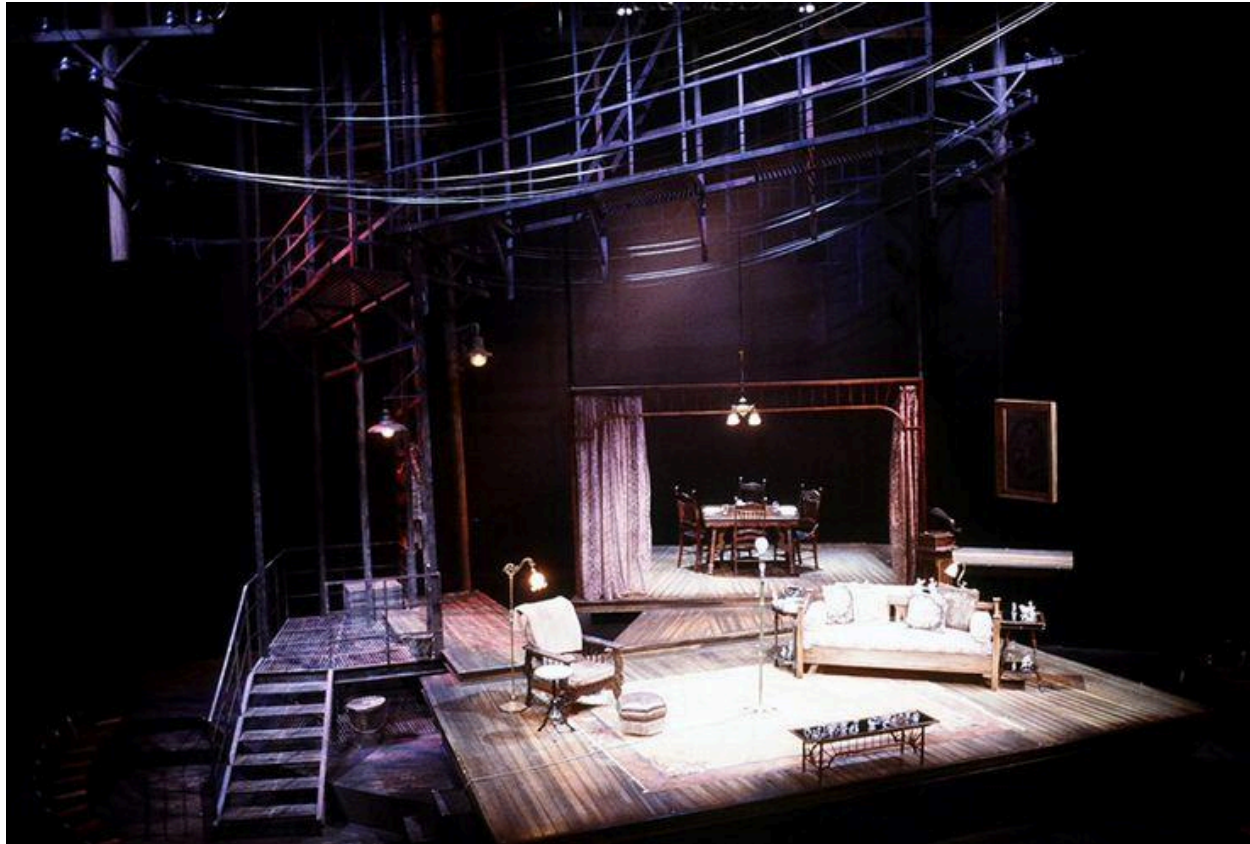


The size of the apartment caught my eye because it gave me a sense of what B's apartment or room would look like. The way the light comes into the home struck my eye and it gave me an orange-red color tone.





b) Visual Material: I envision the actors climbing a ladder to enter through the window.





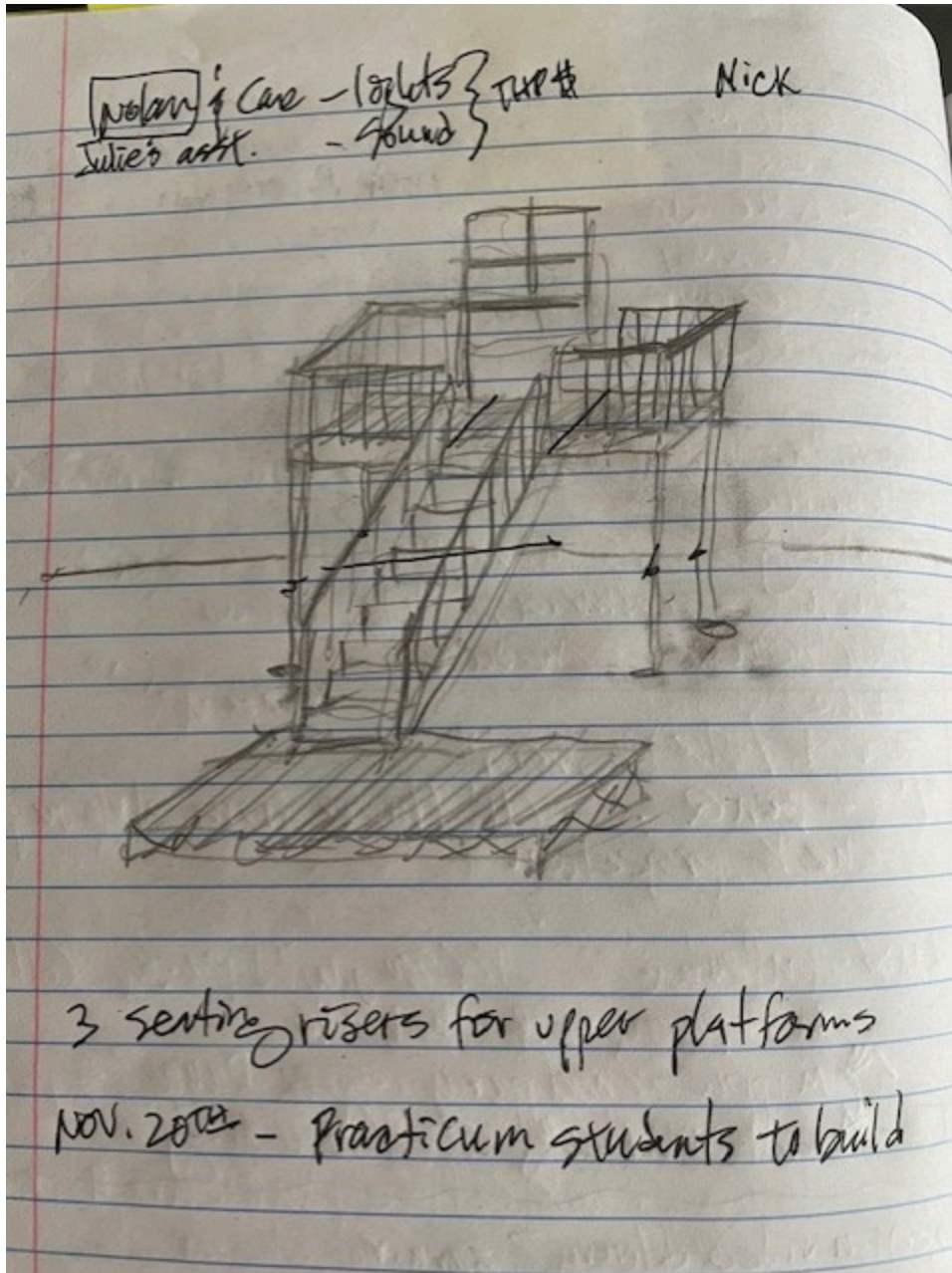
I like how the actors are using the stairs and the platform. I envision how the actors enter/exit into the apartment. I like how it connects to the other rooms, there's a clear view of the outside and what's inside.



(Photo above) This is where actors come to have a “fire escape moment” A platform where actors can sit/stand.

C) Central directorial image:





Sketch drawn by

Peter Sprague of our fire escape set.

D) Sounds: Winds, floorboards creek, 2000's music (Hey Ya, I want it that way, All my life) Smell: musty, mothball, chicken, scented candles, pages inside a book. Taste: dry, harsh, mild,

E) Other Sounds: City sounds, rain sounds, key sounds, phone dial sounds

5) Performance space for the production

a) I would stage this production in a black box theater.

- b) This production was staged in the CMFT performance studio. The designers and I spoke about the size of the space and the size needed for the fire escape to fit. The fire escape is the main set piece in the first half of the show. I wanted a fire escape to be able to have space for the actors to stand and sit. As well as the window shutter that opens up and down, so the actors can come in and out of it. The space is created into a small room to a much bigger apartment towards the second half with the fire escape still part of the set just in a different place. Along with a coffee table, couch, rug, back table, etc. to complete the apartment look.

6) Style

- a) I want to create a smooth transition in the play's structure. My big interest in this play is the [***] that represents different time events in the story. I wanted the lights to match the timestamp of that scene. Even the short repetitive scenes are affected by light as well. I also wanted lights to show as if the sun were moving throughout time to match the time. I was aiming for an authentic style, giving it a vintage look. Since teenagers live in an apartment alone, it'll show the different qualities of the apartment.
- b) It's still in the early 2000s, and at that time style started to shift everywhere. My style didn't change completely. I just still wanted to be able to give it that vintage, antique look. It works with the language of the play by showing how people live in a city where it's high and mighty or poor and dirty. We get to see the style of how "other" people live.

7) Characters

a) B- male, teenager, immigrant, high school senior, has to live his life in hiding and ends up alone. G- female, teenager, immigrant (gets naturalized), high school senior, has PTSD, regrets living the life she has, wants to help B live his life. Henry- male, B's partner, supportive, a bit harsh, loves B unconditionally, and wants to be a lawyer.

b) B's challenges are that his mom decided to leave America leaving him behind, he overstayed his visa, and he can't go to college and live his life like how he wants to. He accepts the idea his friend G suggested in helping him become a citizen by getting married for a green card. They both practice how they can convince the court of law to accept their marriage by going over these marriage questions. However, the plan didn't fall through making B go back right where he started. Alone. G's challenge is facing the physical abuse that's going on at home. She worries if someone finds out G and her mom will be sent back to their home country. Along with the behavior her mom is portraying at home with all these men and the way her mom is being treated. G has it easier than B because her mom took the test to become naturalized making her status legal. This

transfers over to G allowing her to go to college and live the life B is hungry for. G notices the struggle B has to tackle every day to keep afloat. She offers B the idea of getting married. She comes back from college trying to re-shape what has been lost for the past four years. Meanwhile, she doesn't understand what is about to come. Henry doesn't come in until the second half of the show; doesn't want B to put himself through this situation with G. Henry was there with B when G backed out of the plan, and B was in a state of depression. Now that G is back he didn't want that to happen again for him. Henry realizes the close relationship between B&G and how they've worked together to make this plan work for each other. He realizes that no matter what they choose to do, he still can't give B what he wants. Also, B proposed leaving America which Henry refuses to do.

C) The main super clear objective for all three characters is living their life without any fear. Not making their status define their life, They work together to make this happen and even with G naturalized they're still on the path to find a way to continue their life. In the end, they all end up alone but that's the way the playwright intends it to be.

D) Whose play is it? This play belongs to B. The search to become a citizen and start living his life. Living in isolation.

E) Movement: The movement I would incorporate with the actors was the control of a remote. For example, if the next scene is a previous scene they just "retrace their steps back to those places", or if it's a new scene to introduce the actors go "fast forward."

F) Voice: It's foreign, the language is broken up into sentence fragments, and it's not complete English. Also, the tone would be immature because they are teenagers but as they grow up it's mature and less broken. It can be a bit harsh, or soft at times depending on the moment.

G) B- male, teenager, immigrant, high school senior, has to live his life in hiding and ends up alone. Henry's lover has a bit of a temper and feels sad and lonely.

G- female, teenager, immigrant (gets naturalized), high school senior, has PTSD, regrets living the life she has, wants to help B live his life. Worries about her mom and puts others first.

Henry- male, B's partner, supportive, a bit harsh, loves B unconditionally, and wants to be a lawyer. Doesn't like G, and tries to make B see an alternative.

8) Set, lighting, costume, sound designer, and choreographer notes: I'd used descriptive words or terms, like the start of a sunset, or slowly dimmed onto the bed in these parts. In each

last line, the actor's movements will match the light during the transition. Not so much flashing or blackouts.

9) Ground Plan for set: The placement of the set captured the scenery for the first half. It made it feel complete as if you were entering into someone's space through the fire escape. That was my intention of the fire escape to be the entrance and exit. As for the second half, the shift to only just the stairs made the apartment bigger and noticeable that we were in a different part of the apartment.

10) Tempo-rhythm: There is rhythm in this play when it comes to repetitive scenes. Each time the scene starts with the same line it's the same concept from that line. The tempo is quick as there are many short repetitive scenes. When there aren't such quick changes the tempo goes to a steady beat, making the moment feel significant.

11) Mood and Tone: This play can go from dark and serious to light and friendly. There are moments when I want actors to take the time and find the tone of what they are talking about. Talking about being alone or going to college for a day, even times at prom can get serious. There are funny moments that I want to carry for as long as we can before transitioning because at any moment it can get serious or sad.

12) Overall rehearsal strategy: My rehearsal strategy is to get the actors loose in the body and mind. We do warm-up exercises to help get into their characters and the space and recognize their scene partner. We read the scene once and we cover the who?, what? Where? Why How? (not all of them have to be answered). After we did it the second time with blocking, I didn't tell my actors where to go and what to do. I give my actors the freedom to explore the space and create choices they are willing to make. We talk about the choices and see what we can add on or change up. I ran the scene over a couple of times to get the scene memorized into their bodies. In the end, we ran through what we blocked. I gave them some last notes. We wrapped up with one big clap to end the rehearsal.

13) Director's Script

a) Sanctuary City Script: Director's annotations with blocking.

https://drive.google.com/file/d/16Z_0dL2KuhzrCoXX_doC7Jime0SBX-O7/view?usp=sharing

b) Director's notes: Notes taken during rehearsal, production meetings, and Tech/dress run-throughs.

https://drive.google.com/file/d/1HE9bEs4SEczY2nSEzgA9MHzBmc_4STHa/view?usp=sharing

- Team members
 - Stage Manager: Molly Mead
 - Assistant Stage Manager: Lilly Ritter
 - Dramaturg: Baile Roy
 - Cayla Mercado as G
 - Gabriel Bodas as B
 - Nick Herring as Henry

- Instagram Page: @sanctuary.city.sp (Behind-the-scene pictures during rehearsal, Tech, and Bibliographies from cast and crew.)
- Tumblr Page: Through the Dramaturg's Eye (Dramaturg's research on production and playwright, also including program info, and more behind-the-scenes pictures during Tech.)
- <https://sanctuarycitypurchase2023.tumblr.com/>

- Poster

