

Date 12/10/12

CURRICULUM VITAE

NAME P.J. GIBSON JOHN JAY COLLEGE OF CRIMINAL JUSTICE  
(PATRICIA JoANN GIBSON)

HIGHER EDUCATION

A.. Degrees

<u>Institution</u>	<u>Dates Attended</u>	<u>Degree and Major</u>	<u>Date Conferred</u>
Brandeis University	1973 – 1975	MFA – Playwriting	1975
Keuka College	1969 – 1973	BA – Drama, Religion, English	1973

B. Additional Higher Education and/or Education in Progress

<u>Institution</u>	<u>Dates Attended</u>	<u>Courses, etc.</u>
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EXPERIENCE

A.. Teaching

<u>Institution</u>	<u>Dates</u>	<u>Rank</u>	<u>Department</u>
John Jay College Of Criminal Justice New York, N.Y.	1/1/07 – PRESENT	Professor	English
John Jay College Of Criminal Justice New York, N.Y.	1995 – 1/1/07	Associate Professor	English
John Jay College Of Criminal Justice New York, N.Y.	1992 – 1995	Assistant Professor Tenure	English
Rutgers, The State University of New Jersey Douglass College New Brunswick, N.J.	1994 – Spring	Adjunct	Theatre Arts Levin Theatre
U.C. Berkeley Berkeley, Ca.	1994 – 1986 (Summers)	Instructor	Pre-College Academy, EAOP (Early Academic Outreach)

<u>Institution</u>	<u>Dates</u>	<u>Rank</u>	<u>Department</u>	<u>cont.</u>
			Program- Program Name Change)	
John Jay College Of Criminal Justice New York, N.Y.	1992 – 1990	Substitute Assistant Professor	English	
Playwrights Horizons Theatre School New York, N.Y.	1992	Instructor	Playwriting	
Bushfire Theatre Philadelphia, Pa	1992 – 1988 (Saturdays)	Instructor	Playwriting	
John Jay College Of Criminal Justice New York, N.Y.	1990	Lecturer	English	
John Jay College Of Criminal Justice New York, N.Y.	1990 – 1985	Adjunct Professor	English/Seek	
College of New Rochelle New York, N.Y. New Rochelle, N.Y.	1989 – 1987	Adjunct Professor	English DC37 Campus Harlem Campus New Rochelle/ Main Campus	
Fredrick Douglass Creative Arts Center New York, N.Y.	1980 – 1978	Instructor	Playwriting, Fiction Writing, Poetry Writing,	
Boston College Chestnut Hill, Mass.	1975	Instructor	Fine Arts – Theatre Division	
Brandies University Waltham, Mass.	1975	Instructor	African & Afro- American Studies	

## EXPERIENCE

### B. Other

<u>Institution</u>	<u>Dates</u>	<u>Title</u>
Lincoln University Lincoln University, Pa.	2006 – 2002 Summer Forum	Co-Coordinator – The Langston Hughes Playwrights Forum

B. Other cont.

<u>Institution</u>	<u>Dates</u>	<u>Title</u>	<u>cont.</u>
The Pen & Brush, INC New York, N.Y.	2006	Interviewer of Ms. Billie Allen, noted director and performer for the <i>Presentation of Certificates of Achievement – Women of Arts, Letters and Scholars</i>	
Semaj Publications of Denver Denver, Colorado	2006	<i>Color My Poetry, Color It Mine, International Poetic Expression Convention</i> , Semaj Publications of Denver, Chief Judge	
St. Olaf College Northfield, Minnesota at John Jay College campus New York, N.Y.	2005 – 2001	Co-Instructor with Dr. Joan Hepburn of the English Department at St. Olaf. Served as John Jay liaison for the January “Theatre Arts In New York” Interim Session: Lectured, Acquired room assignments, assisted in the procurement of guest speakers and New York artists	
The University of Georgia Department of Drama and Theatre, Division of Fine Arts Franklin College of Arts and Sciences Athens, Georgia	2004	Guest Lecturer - Playwriting Workshop	
Cincinnati State Technical and Community College Cincinnati, Ohio	2002	Consultant – Writing Program	
NAACP ACT-SO Playwriting Division Houston, Texas	2002	Adjudicator – Playwriting	
NAACP ACT-SO Playwriting Division New Orleans, Louisiana	2001	Adjudicator – Playwriting	
<i>Women on Brewster Place</i> - Television Series Ophra Winfrey - Producer Chicago, Illinois	1990	Script Doctor/Writer	
<i>Tight Shoes</i> – Screenplay Columbia Pictures - Producer Los Angeles, California	1989 – 1988	Screenwriter	

B.. Other

<u>Institution</u>	<u>Dates</u>	<u>Title</u>
<i>Tight Shoes</i> – Screenplay Bill Cosby - Producer New York, N.Y.	1988	Screenwriter

ACADEMIC AND PROFESSIONAL HONORS

- 2004 THE VIV AWARD  
"Outstanding Pioneer Award"  
Vivian Robinson Audelco Recognition Award  
New York, New York
- TEACHER OF THE YEAR AWARD  
John Jay College of Criminal Justice  
City University of New York  
New York, New York
- 2003 AUGUST WILSON PLAYWRIGHT'S AWARD  
14<sup>th</sup> Annual National Black Theatre Festival  
Winston-Salem, North Carolina
- 2002 ANNUAL WOMEN'S HISTORY MONTH LITERARY LECTURE HONOR, The John Jay College Women's Studies Committee and the Women's Center. First In House/On Campus recipient of this honorary process.  
New York, New York
- 2001 BUSHFIRE THEATRE OF THE PERFORMING ARTS' SEVENTH "WALK OF FAME"  
Recognition of Artists of Stage, Screen and T.V. – Hand Print and Honor Ceremony  
Philadelphia, Pennsylvania
- 2001 HONORED – CERTIFICATE from Judge John Leventhal's *Domestic Violence Court*, The Kings County Supreme Court for my poem "How Shall We Lighten Their Loads?" Given at the honoring of Judge Judith Kaye, The Chief Judge of the State of New York  
Brooklyn, New York
- 1995 PROCLAMATION – From the city of Trenton, New Jersey, Mayor's Office for play *Long Time Since Yesterday*  
Trenton, New Jersey
- 1995 MARTIN LUTHER KING, JR. · CÉSAR CHÁVEZ · ROSA PARKS VISITING PROFESSORSHIP – Artist In Residence Program – Acknowledged by the Seals of the State of Michigan and the University of Michigan in conjunction with the Department of Theatre and Drama at the University of Michigan, Ann Arbor.

ACADEMIC AND PROFESSIONAL HONORS cont.

Gibson's writings were the foundation for the fall 1995 "New Course" seminar entitled: "The New American Play Process" which focused primarily on the "New York Playwright P.J. Gibson's Play: *Mask, Circles: Healing the Pain*" and other Gibson plays.

Ann Arbor, Michigan

PSC-CUNY RESEARCH AWARD GRANT

Writing of play – *Rotating*. Follow up to the 1994 PSC-CUNY RESEARCH AWARD GRANT – "Shadowing The African-American Female Judge - on the bench, in chambers, in her personal life."

1994 PSC-CUNY RESEARCH AWARD GRANT

TITLE: "Shadowing The African-American Female Judge - on the bench, in chambers, in her personal life." Shadowed four African-American female judges: the Honorable Judges Judith D. Ford, Brenda Harbin-Forte, Gail Bereola and Joan Cartwright of the Oakland-Piedmont-Emeryville Judicial District, Oakland, California. This research was the foundation for the play *Rotating*.

1988 REPRESENTED THE UNITED STATES – "The First International Women Playwrights Conference" as playwright and panelist, The University at Buffalo Buffalo, New York

1987 TEACHING AWARD "Excellent Teaching," John Jay College of Criminal Justice, Seek Department  
New York, New York

1985 AUDELCO AWARD "Best Dramatic Play of the Year," "Best Playwright of the Year"  
New York, New York

1980 KEY TO THE CITY Mayor's Office, for production of play *My Mark, My Name*, Indianapolis, Indiana

1978 ARTIST HONOR Sudanese Songs and Poets Association, National Council for Arts and Letters, Music and Drama Institute, Khartoum, Sudan, Africa

NATIONAL ENDOWMENT FOR THE ARTS Playwriting Grant  
Washington, D.C.

GRANT FUNDING Rhode Island Committee For The Humanities, for writing my historical play *Mark, My Name*, for the Rites & Reason Theatre  
Providence, Rhode Island

1974 SHUBERT FELLOWSHIP Playwriting Grant, M.F.A. Program  
Brandeis University  
Waltham, Massachusetts

ACADEMIC AND PROFESSIONAL HONORS cont.

**COMMISSIONS**

- 2000 COMMISSION – Poem – Herbert Johnson, Associate Director Criminal Justice Center, “How Shall We Lighten Their Loads?” for and presented at the Community Policing, Domestic Violence Conference, John Jay College of Criminal Justice New York, New York
- 2000/ COMMISSION – Play – “Prescription For Love,” For the Black Spectrum  
1999 Theatre  
Queens, New York
- 1993 COMMISSION – Play – *Masks, Circles: Healing The Pain*  
For Women's History Month - by the Women's Center, based on interviews of survivors of rape, incest, physical and emotional abuse - John Jay College of Criminal Justice, The City University of New York  
New York, New York
- 1983 COMMISSION – Play – *Clean Sheets Can't Soil* - Rites & Reason Theatre, Brown University  
Providence, Rhode Island
- 1978 COMMISSION – Play – *Konvergence* for the Rites & Reason Theatre  
Brown University, Providence, Rhode Island
- COMMISSION – Play – *My Mark, My Name* for 1978 Bicentennial Celebration, for the Rites & Reason Theatre, Brown University  
Providence, Rhode Island
- 1977 COMMISSION – Play – "Void Passage" for the Rites & Reason Theatre  
Brown University, Providence, Rhode Island

**PUBLICATIONS**

- 2009 *Jesse* – Play. Smith & Kraus, Inc. The Best 10-Minute Plays 2010, edited by Lawrence Harbison, Vermont, New Hampshire
- 2006 “The Virgin,” “Writing in Third Person,” “On Building,” “Almost Forgot to Remember” Poems. *Artist and Influence*. Volume XXV. Hatch-Billop Collection, Inc.  
New York, New York
- 2006 Imette St. Guillen (A Poem in Five Movements). John Jay Times, Volume IX No. IV, John Jay College of Criminal Justice, New York, New York
- 2005 *Trial* - Play. Archival Anthology. Women’s Drama Section. Alexander Street Press. Alexandria, Virginia

PUBLICATIONS Cont.

- 2005 *Dinner At Aunt Lucy's* - Play. Archival Anthology. Women's Drama Section. Alexander Street Press. Alexandria, Virginia
- 2005 *Looking For Hezekiah* - Play. Archival Anthology. Women's Drama Section. Alexander Street Press. Alexandria, Virginia
- 2005 *Jesse* - Play. Archival Anthology. Women's Drama Section. Alexander Street Press. Alexandria, Virginia
- 2005 *Annie Maye's Child* - Play. Archival Anthology. Women's Drama Section. Alexander Street Press. Alexandria, Virginia
- 2005 *Deep Roots* - Play. Archival Anthology. Women's Drama Section. Alexander Street Press. Alexandria, Virginia
- 2005 *My Mark, My Name* - Play. Archival Anthology. Women's Drama Section. Alexander Street Press. Alexandria, Virginia
- 2005 *The Ancestor Trilogy - The Taking Circle, Blood on the Seats, Weeding*. (3 One Act Plays) - Archival Anthology. Women's Drama Section. Alexander Street Press. Alexandria, Virginia
- 2005 *Unveilings* - Play. Archival Anthology. Women's Drama Section. Alexander Street Press. Alexandria, Virginia
- 2005 *The Other Side of the Passion Curtain* - Play. Archival Anthology. Women's Drama Section. Alexander Street Press. Alexandria, Virginia
- 2005 *Brown Silk and Magenta Sunsets* - Play. Archival Anthology. Women's Drama Section. Alexander Street Press. Alexandria, Virginia
- 2005 *Konvergence* - Play. Archival Anthology. Women's Drama Section. Alexander Street Press. Alexandria, Virginia
- 2005 *Long Time Since Yesterday* - Play. Archival Anthology. Women's Drama Section. Alexander Street Press. Alexandria, Virginia
- 2005 "Ruby Mae" – Poem. *Artist and Influence*. Volume XXIV. Hatch-Billop Collection, Inc. New York, New York
- 2005 *Void Passage* - Play. Archival Anthology. Women's Drama Section. Alexander Street Press. Alexandria, Virginia
- 2003 "Success Awaits," – Poem. *Urban Learners: Serious About College Success*, Third Addition, first printing 1999, Prentice Hall Press  
Upper Saddle River, NJ
- 2003 *Destiny's Daughters: 9 Voices of P.J. Gibson*. 1<sup>st</sup> Books Library. Bloomington, Indiana

PUBLICATIONS Cont.

- 2002 *Annie Maye's Child* - Play. Archival Anthology. Black Drama Section. Alexander Street Press. Alexandria, Virginia
- 2002 *Deep Roots Child* - Play. Archival Anthology. Black Drama Section. Alexander Street Press. Alexandria, Virginia
- 2002 *My Mark, My Name Child* - Play. Archival Anthology. Black Drama Section. Alexander Street Press. Alexandria, Virginia
- 2002 *The Ancestor Trilogy – The Taking Circle, Blood on the Seats, Weeding*. (3 One Act Plays) - Play. Archival Anthology. Black Drama Section. Alexander Street Press. Alexandria, Virginia
- 2002 *Unveilings*. - Play. Archival Anthology. Black Drama Section. Alexander Street Press. Alexandria, Virginia
- 2002 *The Other Side of the Passion Curtain*. - Play. Archival Anthology. Black Drama Section. Alexander Street Press. Alexandria, Virginia
- 2002 *Brown Silk and Magenta Sunsets*. - Play. Archival Anthology. Black Drama Section. Alexander Street Press. Alexandria, Virginia
- 2002 *Konvergence*. Black Drama Section – Archival Anthology. Alexander Street Press, Alexandria, Virginia
- 2002 *Long Time Since Yesterday*. Black Drama Section – Archival Anthology. Alexander Street Press, Alexandria, Virginia
- “Ruby Dee Captivates Oral History Audience,” *Round Up – League of Professional Theatre Women New York*, 2001/2002, Volume 2, Number 1
- 1994 *My Mark, My Name; Long Time Since Yesterday* in W. King Jr. (Ed.) *Voices of Color* (pp. 57, pp. 62. pp.64) Applause Books, New York, New York
- 1993 *George Houston Bass: The Ultimate Dramaturge*. *The Langston Hughes Review*, XII (2) pp. 3-6, Brown University Press, Providence, Rhode Island
- 1993 “Proceedings of the first International Women Playwrights Conference,” October 18-23, 1988 (pp. 39-49, pp. 75-85) Scarecrow Press
- 1992 “Midnight Licorice Nights.” In R.P. Bell, M Decosta-Willis, R. Martin (Eds.), *Erotique Noire, Black Erotica* (pp. 18) New York, Doubleday
- 1992 “We’ll Be Real Good Together” in R.P. Bell, M Decosta-Willis, R. Martin (Eds.), *Erotique Noire, Black Erotica* (pp. 219) New York, Doubleday Press
- 1992 “Teaching The Sweet Thing.” In R.P. Bell, M Decosta-Willis, R. Martin (Eds.), *Erotique Noire, Black Erotica* (pp. 269) New York, Doubleday Press

## PUBLICATIONS Cont.

- 1992 *Long Time Since Yesterday*. W. Branch, (Ed.) *Black Thunder* (pp.211)  
A Mentor Book Press, New York, New York
- 1991 *Brown Silk and Magenta Sunsets*. In J.A. Beard, (Ed.), *One Hundred Women's Stage Monologues From The 1980's* (pp. 120) Smith and Kraus Press, Newbury, Vermont
- 1991 "George Houston Bass: Artist, Scholar, Visionary." *The Langston Hughes Review*, IX, X (1 & 2) 54-56, Brown University Press
- 1991 "George Houston Bass: Artist, Scholar, Visionary." *Black Masks*, (pp. 5-6, 18-19)  
Bronx, New York
- 1989 *Konvergence*. in W. King, (Ed.), *New Plays for the Black Theatre* (pp. 73) Third World Press, Chicago, Illinois:
- 1986 *Long Time Since Yesterday*. Samuel French, Inc. New York, New York
- 1986 *Brown Silk and Magenta Sunsets*. in M. Wilkerson, (Ed.), *Nine Plays by Black Women* (pp. 425) New York: New American Library
- 1985 "Cycles." in D. Alladice, M. Britton, K. Lamkin, D. Matthews, C. Sanders, G. Wilson (Eds.), *Long Journey Home* New York: Meta Press,
- 1975 *Basic Management*. for The National Endowment The Arts, Media Associates Inc. Press, Washington, D.C.
- 1975 *Building An Institution*. for The National Endowment The Arts, Media Associates Inc. Press, Washington, D.C.
- 1975 *Ideas Into Practice*. for The National Endowment The Arts, Media Associates Inc. Press, Washington, D.C.
- 1975 *Dealing With Space*. for The National Endowment The Arts, Media Associates Inc. Press, Washington, D.C.

## **ARTICLES WRITTEN ABOUT P.J. GIBSON'S WORKS AND GIBSON INTERVIEWS**

- 2004 "P.J. Gibson – Writer," Interviewers, Joan Hepburn PhD – St. Olaf College, Woodie King Jr. Founder and Producing Director – New Federal Theatre Artist and Influence, Volume XXII 2004, Hatch-Billips Collection, Inc. New York, New York
- "Spotlight on Convention Committee Members," *Color My Poetry, Color it Mine, International Poetic Expressions Convention*, James Allen Nolan, Semaj Publications of Denver  
Denver, Colorado

ARTICLES WRITTEN ABOUT P.J. GIBSON'S WORKS AND GIBSON INTERVIEWS Cont.

- 2003 "Miss P.J. Gibson," Chapter – Playwrights Section, The Impact of Race – Theatre and Culture, Woodie King Jr., foreword by Ossie Davis, Applause Theatre & Cinema Books  
New York, New York
- "A Litany of Literary Excellence" Tanya Cornell-Kestler, Assistant Editor, Staff Writer/Designer, *Keuka Magazine*, Keuka College  
Keuka Park, New York
- 1996 "A Discussion of Selected Black Women Playwrights and Their Plays," "P.J. Gibson – Brown Silk and Magenta Sunsets," "Answers to the Questionnaire, Interview and Discussions: P.J. Gibson" – Susanna A. Busch, "Sturdy Black Bridges" on the American Stage: The Portrayal of Black Motherhood in Selected Plays by Contemporary African American Women Playwrights, Sachem British And American Studies, edited by Martin & Ruddier Schreyer, Vol./Bd.8, Peter Lang Publisher, Frankfurt am Main·Berlin·Bern·New York·Paris·Wien

**INSTITUTES TEACHING/USING P.J. GIBSON'S WORKS – Abbreviated Listing**

California State University at Sacramento  
City College of San Francisco  
Howard University  
Morgan College  
Purdue University  
San Jose State University  
Spellman College  
St. Olaf  
The University of Georgia  
Wake Forest University  
Wayne State  
William Paterson College  
University of Graz, Austria  
Family Crisis Services, Fordham-Tremont Community Mental Health Center  
Bronx, New York – On Going

**DISSERTATIONS/MASTERS PROGRAMS ADDRESSING P.J. GIBSON WORKS**

- 2006 Ms. Sarah Graham, MFA program – short biography, critical analysis, and bibliography of Gibson works for reference boon on African American Women Writers, Greenwood Publishing Group, English Department/Creative Writing, University of Virginia  
Charlottesville, Virginia
- 2001 Ms. Celeste Evans, Doctorate Program, Directing, Department of Theatre, Wayne State University  
Detroit, Michigan

DISSERTATIONS/MASTERS PROGRAMS ADDRESSING P.J. GIBSON WORKS Cont.

1994 Susanna A. Bösch, PhD Doctorate Program, Chapter – “A Discussion of Selected Black Women Playwrights and Their Plays,” University of Innsbruck, Innsbruck, Austria

**PRODUCED PLAYS**

*LONG TIME SINCE YESTERDAY* (2 ACTS)

**NOTE\* I/Playwright received a "Proclamation" from the City of Trenton for this production.**

*NOTE\*\* Due to the Samuel 2005  
French Publication Long Time...  
has had numerous productions  
throughout USA, since 1986.  
Continuously produced, Long Time...  
has had over 60 performances to  
date. The following are but a sam-  
pling.*

The Perry Players 5/02  
Stanford Arts Center  
Stanford, Connecticut

Wayne State University 2/01  
Department of Theatre College of  
Fine, Performing & Communication Arts  
- Detroit, Michigan

San Jose State University 10/00  
Department of Theatre Arts  
San Jose, California

University of North Carolina – 4/97  
Greensboro Theatre  
Greensboro, North Carolina

1995 National Black 8/95  
Theatre Festival Winston-Salem, N.C.  
From the Lett Entertainment -  
Los Angeles, CA Production

Artistic Ventures Inc. 6/95  
Trenton, N.J.

John Jay Players 1/93  
John Jay College  
New York, N.Y.

PRODUCED PLAYS cont.

		Henry Street Settlement New Federal Theatre New York, N.Y. <b>*Premiere* Production</b>	10/85
<i>COLLARD GREEN PIE</i>	(Ten Minute)	<i>Colorfest 24 Hour 10 Minute Play Festival</i> Bear Arts Foundation Spring Valley, California	6/10
<i>THE CHALLENGE</i>	(Ten Minute)	<i>THE AMNESTY INTERNATIONAL TORTURE AWARENESS CAMPAIGN –</i> John Jay College of Criminal Justice New York, New York	10/10
<i>LEAST WE FORGET THE SOUL BEHIND THE FACE</i>	(Ten Minute)	<i>THE AMNESTY INTERNATIONAL TORTURE AWARENESS CAMPAIGN –</i> John Jay College of Criminal Justice New York, New York	10/10
<i>UNVEILINGS</i>	(2 ACTS)	Dolphy Productions The Producers Club New York, New York	3/05
		The Paul Robeson Theatre Buffalo, New York	5/98
		A Place In The Sun Productions New York, New York	11/94
		Bushfire Theatre Philadelphia, Pa	12/92
		Side Stage Theatre Company, New York, N.Y.	10/91
		Rainbow Theatre Los Angeles, Ca.	8/86
		Eccentric Circles Theatre New York, N.Y.	4/82
<i>THE TAKING CIRCLE</i>	(1 ACT)	Unity Players Ensemble From <i>THE ANCESTOR SERIES</i> Trilogy, In the...“Three of Our Best Premiere One-Act Plays from the First Four Seasons” Los Angeles, California	3/05

PRODUCED PLAYS cont.

		Unity Players Ensemble Los Angeles, California	2/01
		Women's Project Theatre Directors Forum/Women's Project & Productions New York, New York	3/00
<i>KONVERGENCE</i>	(1 ACT)	Shaw University Raleigh, North Carolina	5/05
		The Julliard School	3/99
		Lincoln Center (two dates) New York, New York	10/98
		B&G Productions Dramatists Theater New York, New York	10/94
		Oakland Ensemble Theatre Oakland, Ca.	12/82
		Kumba Workshop Theatre Chicago, Ill.	6/78
		Players Company Theatre Trenton, N.J.	3/78
		Rites & Reason Theatre Providence, R.I. Premiere Production	3/78
<i>DINNER AT AUNT LUCY'S</i>	(1 ACT)	Bushfire Theatre Philadelphia, Pa. Premiere Production	10/02
<i>LOOKING FOR HEZEKIAH</i>	(1 ACT)	Bushfire Theatre Philadelphia, Pa. Premiere Production	10/02
<i>PRESCRIPTION FOR LOVE</i>	(1 ACT)	Black Spectrum Theatre Queens, New York Premiere Production	10/01 3/01
<i>ANNIE MAYE'S CHILD</i>	(2 ACTS)	The Black Civic Theatre Kalamazoo, Michigan	1/00
		The Paul Robeson Theatre Buffalo, New York	5/99

PRODUCED PLAYS cont.

		Bushfire Theatre Philadelphia, Pa. Premiere Production	4/96
<i>DEEP ROOTS</i>	(2 ACTS)	Bushfire Theatre Philadelphia, Pa. Premiere Production	3/98
<i>BROWN SILK AND MAGENTA SUNSETS</i>	(2 ACTS)	Ensemble Studio Theatre New York, New York	3/04
		National Black Arts Festival 14 <sup>th</sup> Street Theatre (Site) Atlanta, Georgia	8/98
		California State University at Sacramento, Department of Theatre Arts	11/95
		Sacramento, California SsQ Theater & Repertory Maitland, Florida	4/91
		The Paul Robeson and Richard B. Harrison Players Greensboro, NC.	11/90
		Penumbra Theatre Company Saint Paul, Minn. Mid West *Premiere* Production	10/88
		Paul Robeson Theatre Buffalo, N.Y First International Women's Playwrights Festival – East Coast, Premiere Production	10/88
<i>MASKS, CIRCLES: HEALING THE PAIN</i>	(2 ACTS)	Playwrights Theatre California State University Sacramento Department of Theatre Arts Sacramento, Sacramento, California	5/97
<i>CAGE</i>	(1 ACT)	John Jay College New York, New York Premiere Production	3/96
<i>VOID PASSAGE</i>	(1 ACT)	South Dallas Cultural Center Dallas, Texas	3/96

PRODUCED PLAYS cont.

		Kumba Workshop Chicago, Ill.	6/78
		Players Company Theatre Trenton, N.J.	3/78
		Rites & Reason Providence, R.I. Premiere Production	4/77
<i>MY MARK, MY NAME</i>	(2 ACTS)	The Powerhouse Company, Inc., Richmond, Va.	11/90
		Bushfire Theatre Philadelphia, Pa.	2/89
		Trenton Theatre Guild Trenton, N.J.	2/86
		International Black Arts Festival, Richard Allen Center For Culture & Art New York, N.Y.	8/82
		Soul Peoples Repertory Indianapolis, In.	2/81
		Rites & Reason Theatre Providence, R.I. Premiere Production	12/78
THE UNVEILING OF ABIGAIL (Title change to UNVEILINGS, now full length play)	(1 ACT)	Arts Festival Torino, Italy	7/81
<i>CLEAN SHEETS CANT SOIL</i>	(2 ACTS)	Swinma Productions 18th Street Playhouse New York, N.Y.	11/88
		Rites & Reason Theatre Providence, R.I. Premiere Production	4/83
<i>MISS ANN DON'T CRY NO MORE</i>	(2 ACTS)	Bushfire Theatre Philadelphia, Pa.	3/88
		Frederick Douglass Creative Arts Center New York, N.Y. Premiere Production	3/80

PRODUCED PLAYS cont.

<i>PRIVATE HELLS SKETCHES IN REALITY</i> (A Trilogy of One Acts – Three 1 ACTS)		New York University New York, N.Y.	4/86
<i>AIN'T LOVE GRAND?</i>	(2 ACTS)	Black Spectrum Theatre St. Albans, Queens, N.Y. Premiere Production	4/84
<i>THE ZAPPERS AND THE SHOPPING</i> <i>BAG LADY</i>	(1 ACT)	Summer Tour/CETA Arts Program/Black Theatre Alliance New York, N.Y. Premiere Production	7/79
<i>THE ANDROGYNY</i>	(2 ACTS)	Cardboard Clowns Theatre Frankfurt, Germany	1979
<i>SWING/SLIDE</i>	(1 ACT)	Cubiculo Theatre New York, N.Y. Premiere Production	4/75
		Brandeis University Waltham, Mass. Premiere Production	4/75
<i>SPIDA BUG</i>	(1 ACT)	Boston School System Tour Boston, Mass.	5/75
	(1 ACT)	Brandeis University Waltham, Mass. Premiere Production	4/75
<i>THE NINTH STORY WINDOW</i>	(1 ACT)	Brandeis University Waltham, Mass. Premiere Production	11/74
<i>SHAMEFUL IN YOUR EYES</i>	(3 ACTS)	Keuka College Keuka Park, N.Y. Premiere Production	2/71
<i>THE BLACK WOMAN</i>	(3 ACTS)	S.U.N.Y at Cortland Cortland, N.Y.	11/72
		Keuka College Keuka Park, N.Y. Premiere Production	11/72

## **STAGED READINGS**

<i>HOW SHALL WE?...</i>	(2 ACTS)	Playwrights Horizon New York, New York	10/11
<i>RED</i>	(10 MINUTE)	<i>FIRST THROWS</i> Ten Minute Play Reading Series, John Jay College of Criminal Justice New York, New York	10/10
<i>ANNIE MAYE'S CHILD</i>	(2 ACTS)	The Drama Bookshop New York, New York	3/06
<i>JESSE</i>	(1 ACT)	League of Professional Theatre Women, Short Play Festival, Goldman-Sonnenfeldt Auditorium New York, New York	10/05
		Bushfire Theatre of Philadelphia, Pennsylvania in conjunction with the Langston Hughes Playwrights Forum at Lincoln University site. Lincoln University, Pennsylvania	10/03
<i>LOOKING FOR HEZEKIAH</i>	(1 ACT)	New Federal Theatre New York, New York	4/00
<i>THE OTHER SIDE OF THE PASSION CURTAIN</i>	(1 ACT)	Women's Project Theatre  Directors Forum/Women's Project & Productions New York, New York	3/01
<i>BLOOD ON THE SEATS</i>	(1 ACT)	League of Professional Theatre Women St. Clements Church New York, New York	4/99
<i>THE TAKING CIRCLE</i>	(1 ACT)	Women's Project Theatre Directors Forum/Women's Project & Productions New York, New York	3/00
<i>WEEDING</i>	(1 ACT)	Women's Project Theatre Four New York, New York	10/98

## **SYNOPSIS OF SCRIPTS**

### **ALPHABETICAL ORDER**

#### **(AVAILABLE FOR PRODUCTION)**

*AIN'T LOVE GRAND?*

TWO ACTS. Eight characters: four women, four men. Musical.  
Setting: "Any Place USA". This is play of humor, reality and the love triangles of four couples. The couple's relationships addresses four age groups: mid teens, late twenties, mid thirties and late forties.  
Casting - Black or Mixed.

*ANGEL*

TWO ACTS. Six characters: four women, two men.  
Realistic/Stylized drama.  
Setting: Interior - four separate domains. It is a world of women, loneliness and the consolation found in either liquor, religion or a creation of the mind, Angel, a suspected "incubus". This is the story of a woman's choice between the love of a living man and that of "Angel". Casting - Mixed.

*A MAN, MASCULINE AND GLASS FIST*

ONE ACT. Two characters: one woman, one man.  
Realistic drama.

Setting: Kitchen of a modern apartment. A married couple is stuck in the routine of their relationship. The wife, in anger and frustration, demands that her husband "be a man." This results in her finding the true meaning of the man she has married.  
Casting - Black. Non Black acceptable.

*ANNIE MAYE'S CHILD*

TWO ACTS. Six characters: four women, two men.  
Realistic drama.

Setting: Break away house - interior drawing room and exterior veranda, three alternate spaces for flash backs. A tragic drowning, twenty-one years ago, results in the hand off of a baby, three people trying to alter destiny and the paths they were all to travel. Fate wills out.  
Casting - Black.

SYNOPSIS OF SCRIPTS cont.

*BROWN SILK AND MAGENTA SUNSETS*

TWO ACTS. Six characters: four women, two men.

Realistic drama.

Setting: Luxurious penthouse of a wealthy recluse. Three large portraits come to life and confront the actions of a woman's passion and obsessive love. Things are further complicated by memories of past seductive acts and the present day seduction of a younger man.

Casting - Black.

*COLLARD GREEN PIE*

TEN MINUTE. Three characters: two men, one woman.

Realistic Drama.

Setting: Exterior – Coffee Shop.

Three degrees of separation and misconceptions can make friends of people.

Casting - Mixed

*CLEAN SHEETS, CAN'T SOIL*

TWO ACTS. Five characters: three women, two men.

Realistic drama with music.

Setting: A Providence, Rhode Island home. A woman fleeing from her emotions returns to the source of her fears only to find she is not the only member of her family who is running. Gospel music is an important component of this work.

Casting - Black.

*DEEP ROOTS*

TWO ACTS. Six characters: three women, three men.

Realistic Period drama.

Setting: Philadelphia, Pennsylvania 1868. A free, educated and prosperous Black family must deal with the self hatred of their very fair complexion daughter, whose actions threaten the family's legacy and responsibility for the distant future.

Casting - Mixed. Predominately Black.

SYNOPSIS OF SCRIPTS cont.

*DINNER AT AUNT LUCY'S*

ONE ACT. Six characters: three women, three men.  
Realistic comedy.  
Setting: Interior of the Baxter urban home. Aunt Lucy has money; she also has a will. The catch to financial gain?... Family members must dine at her home, once a month. The problem... Aunt Lucy can't cook, that is excluding her two edible dishes.  
Casting - Black.

*TRIAL*  
(Title change from *IN SEARCH OF ME* )

ONE ACT. Ten characters: two adult women, two adult men, four teenage girls, two teenage boys.  
Stylized drama.  
Setting: A courtroom. It is the day the youth may defend their actions, conditions, needs and addictions. This work addresses the adolescent audience.  
Casting - Mixed.

*KONVERGENCE*

ONE ACT. Two characters: one woman, one man.  
Realistic drama.  
Setting: A mountain lodge. It is the moment of reconciliation for a couple who have been separated for one year.  
Casting - Black.

*LEAST WE FORGET THE  
SOUL BEHIND THE FACE*

TEN MINUTE. One character: female.  
Setting: Any space. Woman in wheelchair.  
This work addresses the theme of torture.  
Casting - Mixed.

*LOOKING FOR HEZEKIAH*

ONE ACT. Four characters: three women and one man.  
Comedy.  
Setting: Interior of the Michael's urban home. Things are disappearing in the Michael's household. The finger is pointed at the daughter-in-law. But when Hezekiah disappears, things have really gone too far. But... is the daughter-in-law the culprit?  
Casting - Black.

SYNOPSIS OF SCRIPTS cont.

*LONG TIME SINCE YESTERDAY*

**\* This work received eight Audelco nominations, winning five - two of which were *Best Playwright* and *Best Drama 1985*.**

*MARJORNA AND THE MAN THIEF*

*MASKS, CIRCLES: HEALING THE PAIN*

**\* Masks... was commissioned by the Women's Studies Committee and the Women's Center of the John Jay College of Criminal Justice for Women's History Month.**

*MISS ANN DON'T CRY NO MORE*

**\* This drama awarded Ms. Gibson a National Endowment of the Arts Grant.**

TWO ACTS. Eight characters: All women.

Realistic drama.

Setting: Suburban Ewing Township, New Jersey. A reunion of former college mates, now in their thirties, attend the funeral of one of their number who has committed suicide. These women are prosperous, professional middle-class Black women who have gone through the turbulence of the sixties and have come out on top in the eighties.

Casting - Black.

ONE ACT. One character - woman.

Realistic drama with song.

Setting: New Orleans drawing-room. A conjure woman, who is prepared to do battle with the "Man Thief," is interrupted by the presence of an journalist seeking an interview with her. Music is integral to this work.

Casting - Black.

ONE ACT - FULL LENGTH.

Eighteen characters: ten women, four men, three NINJAS (may be male and/or female).

Stylistic/realistic drama with masks.

Setting: A comforting meeting space for survivors victims of rape, incest, physical and emotional abuse. It is here that they "tell" and "share" and "know" they are not alone. This is not a "male bashing" drama. It is a riveting work where the Perpetrators and their acts are shown as well as actions of males who have served as Healers. This is a dramatic work of "Healing".

Casting - Mixed.

TWO ACTS. Seven characters: four women, three men.

Realistic drama.

Setting: Northern urban setting - a house divided into four apartments.

Drama reflects the lives, conflicts, desires, passions and deferred dreams of who live in the house.

Casting - Black.

SYNOPSIS OF SCRIPTS cont.

*MY MARK, MY NAME*

**\*Commissioned by Rites And Reason Theatre.**

**\* This commissioned work ultimately gained Gibson the "Key to the City" of Indianapolis, Indiana.**

*PRESCRIPTION FOR LOVE*

*PRIVATE HELLS, SKETCHES IN REALITY  
(A TRILOGY)*

(The following three works comprise the trilogy.)

*YOU MUST DIE BEFORE MY EYES,  
AS I HAVE BEFORE YOURS"*

*BUT, I FEED THE PIGEONS*

TWO ACTS. Seven characters: two women, five men.

Realistic drama. Based on the historical data of the "First Black Regiment of Rhode Island".

Setting: Newport, Rhode Island, 1776-1783. Drama addresses the world facing the "freed" Black men and women after the war. It is a time where "freedom" does not mean security and a world where a slave, in the midst of freed Black men, must take a dramatic action to gain his freedom. Casting - Black.

ONE ACT. Eight characters: four women, four men.

Farce/Masque play. Light/magical. Setting: A neighborhood. An elder couple in the community has passed on. They have left a "Will" requesting a "Block Party", specifying "Prescriptions" for love of those in the neighborhood. Character Love distributes the prescriptions. Character Discord disrupts. Casting Black or Mixed.

THREE ONE ACTS. Ten characters in total. Actors may double roles.

All works are satires. These three ONE ACTS are accompanied by satirical commercials. The trilogy is a satire on the invasion of television into the theatre realm.

ONE ACT. Two characters: one woman, one man.

Setting: Urban apartment. A wife who has given up her identity for her spouse rebels, taking both of their lives. Casting Black or Mixed.

ONE ACT. Two characters: one woman, one man.

Setting: Urban brownstone roof top. An obese woman, who gorges on submarine sandwiches and a homosexual male, who watches men through binoculars, are confronted by the religious implications of their choices. The two fight the conflict of

SYNOPSIS OF SCRIPTS cont.

- philosophy, religion and reality as presented to them by a "Born Again Christian."  
Casting Black or Mixed.
- CAN YOU TELL ME WHO THEY IS?*  
ONE ACT. Six characters: four women, two men.  
Setting: An insane asylum. This work address the individual stories of the six patients and the concept of sanity.  
Casting - Mixed.
- RED*  
TEN MINUTE. Three characters: women  
Setting: Insane asylum. Woman reminisces how she came to murder her husband.  
Casting – African American.
- SPIDA BUG*  
ONE ACT. Ten characters: five girls, four boys and an "Spida" – spider.  
Light drama for children.  
Setting: Isolated construction site. This work teaches the meaning of trust.  
Casting - Mixed.
- STRIPPA*  
TWO ACTS. Seven characters:  
Three women, three men and one boy.  
Realistic drama.  
Setting: Night club. A striptease artist, who has entered a local college, opens herself up to a new world of ideas and change and becomes the victim of a horrendous murder.  
Casting - Mixed.
- THE ANCESTOR SERIES (A TRILOGY)*  
(The following three works comprise the trilogy.)  
*THE TAKING CIRCLE*  
THREE ONE ACTS: Ten characters in total. Actors may double roles.  
All works are satires.  
ONE ACT. Six characters: six women.  
Stylistic drama. Setting: Interior of a dirt slave shack. A mother has made the painful decision to take the life of her newborn infant child in a manner which can not be detected by her master. She is comforted by the loving arms of her slave and ancestral mothers.  
Casting Black.

SYNOPSIS OF SCRIPTS cont.

*BLOOD ON THE SEATS*

ONE ACT. Six characters: three women, three men.  
Stylistic drama.  
Setting: three levels: market place, interior of home, ancestral plane - dirt mound ocean depths. Two women, fearing the sacrifices and deaths of ancestors have been negated and forgotten by the "I've pulled myself up by my bootstrap" generation, and they call upon the heavens, their ancestors to hold the arrogant accountable.  
Casting Black.

*WEEDING*

ONE ACT. Five characters: four women, one man.  
Stylistic drama.  
Setting: Summit of an ancient mountain. A mother of two despicable adult child-ren, who are a scourge on the family, community and society, calls upon her ancestors to assist in the difficult act of weeding.  
Casting Black.

*THE ANDROGYNY*

TWO ACTS. Four characters: two women, two men.  
Surrealistic/symbolic drama.  
Setting: A deserted coliseum area of a park. This work concerns itself with the androgynous nature of people and the purging of their "life lies".  
Casting - Black or Mixed.

*THE CHALLENGE*

TEN MINUTE. Six characters: four women, three men.  
Setting: Many sites. This work addresses the themes of varying forms of torture.  
Casting - Mixed.

*THE NINTH STORY WINDOW*

ONE ACT. Four characters: two women, two men.  
Realistic drama.  
Setting: Apartment, urban city. A young woman is plagued by accusations of causing the tragic death of her baby sister twenty years ago. She is finally given the truth which led to the tragedy.  
Casting Black or Mixed.

SYNOPSIS OF SCRIPTS cont.

*THE OTHER SIDE OF THE PASSION  
CURTAIN*

ONE ACT. Three characters: two women, one man.  
Realistic drama.  
Setting: Ancient Nubian compound. A princely Nubian male, whose amorous reputation precedes him, enters the village. He catches the eye of a young virtuous villager young woman of means. For them to succumb to their passions is to have dire consequences.  
Casting Black.

*ULTERIOR MOTIVES*

TWO ACTS. Five characters: three women, two men.  
Realistic drama.  
Setting: Urban town house - living room. A writer, with newly acquired wealth and fame, invites friends from the past over, for a painting party. The arrival of a missing member of this old college clan, now a "bag lady" type, redefines that which has driven them all to a world of monetary success.  
Casting - Black or Mixed.

*UNVEILINGS*

**\*The premiere of this work, then titled "The Unveiling of Abigail" was presented in Torino, Italy - Black Arts Festival.**

TWO ACTS. Four characters: four women.  
Realistic drama.  
Setting: Vast landscape of family's grounds. Former college professor chooses to spend her last days on her parents estate. On this, her birthday, she receives as gifts - revelations of lies, deception and cheated years with the man she loved.  
Casting - Black.

*VOID PASSAGE*

ONE ACT. Two characters: two women.  
Surrealistic drama.  
Setting: Vast pyramidal structure in the area considered the "Void Passage". It addresses the conflict of two women who have had to live with the title of being "Strong Black Women". The two first distrust one another and then find solace in one another.  
Casting - Black.

## **LIST OF TALKS/LECTURES/CONFERENCES/PANELS AND PAPERS**

- 2011 Lecture – Writers Speaking Series, St. Olaf College, Northfield, Minnesota
- 2006 Panelist – *A Funnyhouse of a Negro* Discussion, The Schomburg Center for Research in Black Culture, The New York Public Library, in conjunction with The Classical Theatre of Harlem  
New York, New York
- Panelist – “Women Playwright’s – Is Anybody Listening?” Black History Month, Women’s History Month, a discussion and reading of works, Playwrights Lab, League of Professional Theatre Women, The LAMBS Club  
New York, New York
- 2005 Panelist – “*Waiting To End Hell* – the play, A Look at Black Male Female Relationship,” Negro Ensemble Company and The New Federal Theatre  
New York, New York
- Panelist – “Black Theatre in the Twenty-First Century” - Brecht Forum  
New York, New York
- 2005/ Lectures “P.J. Gibson as a Playwright” and panelist “Playwrights in America”
- 2001 English Department, St. Olaf College Theatre Arts In New York” Interim Session:  
John Jay College of Criminal Justice  
New York, New York
- 2004 Panelist- For anecdotal scenes: *The Chambers, The Fix, The Back Room, “Oh No!... That’s too personal”* corresponding to Dr. Effie Cochran’s paper –  
Forensic Linguistics: The Language of Power and its Use and Abuse in Court,  
International Perspectives on crime, Justice and Public Order Conference  
Bucharest, Romania
- Reading – from *Destiny’s Daughters: 9 Voices of P.J. Gibson*, for Margarita Papandreou, former “First Lady” of Greece, Women in Arts and Letters Reception  
Athens, Greece
- Talk and Lecture – Department of Drama and Theatre  
Division of Fine Arts, Franklin College of Arts and Sciences, The University of Georgia  
“Writing the Female Voice – A Look at P.J. Gibson’s Female Characters”  
Book Signing  
Athens, Georgia
- Lecture – *The Langston Hughes Playwrights Forum*, Lincoln University –  
“Creating the Ten Minute Play, its Viability in Today’s Theatre Market” and Stage  
Reading of Ten Minute Play – *Jesse*  
Dr. Willis Prigg, Dean the School of Humanities, Lincoln University,  
Lincoln University, Pa

LIST OF TALKS/LECTURES/CONFERENCES/PANELS AND PAPERS cont.

- Lecture – Bergen Community College, English Department  
“Gibson’s Female Characters in Fiction and Playwriting”  
Paramus, New Jersey
- 2002 Lecture - English Department, St. Olaf College  
“Theme in the Creation of Character”  
Book Signing  
Northfield, Minnesota
- 2001 Workshop Leader – “Playwriting – The Form,” – Second African American  
Women Writers and Readers Conference, The African American Women’s  
Resource Center, Inc.  
Washington. D.C.
- 1999 Reading and Discussion of P.J. Gibson Works – The Appalachian State  
University Visiting Writers Series, Department of Theatre and Dance, and Black  
student Association, Appalachian State University,  
Boone, North Carolina
- 1996 Panelist - Title of paper/presentation "Eroticism and the Creation of My Plays:  
The Erotic Moment - Character and Plot" Kent Salem Women's Conference  
Kent State University Salem Campus  
Salem, Ohio
- 1996 Paper – “Eroticism and the Creation of My Plays: The Erotic Moment - Character  
and Plot.” Presented at - Kent Salem Women's Conference 1996  
Kent State University Salem Campus  
Salem, Ohio
- 1995 Panelist - Title of paper/presentation - "'The Play's The Thing': Using Theatre to  
Explore Gender Issues in Criminal Justice Education" - Panel titled Fore-grounding  
Gender Issues: Contributions and Challenges for Criminal Justice Education"  
Presented at - Conference on Criminal Justice Education John Jay College of  
Criminal Justice  
New York, N.Y.
- Paper – “African American Theatre: Heritage as a Strength for the Twenty-first  
Century” Presented at - African American Theatre Videoconference - The William  
Paterson College of New Jersey  
Wayne, New Jersey
- Paper – “African-Centric, European-Centric and Ego-Centric Dramaturgy” Presented  
at - Black Theatre Conference/The Second Black Theatre in America Conference  
1995 - The Spirit of Black Theatre Into the 21st Century: Curtains Up or Curtains  
Down? - Paper presented at Medger Evers College, The City University of New York  
Brooklyn, New York

LIST OF TALKS/LECTURES/CONFERENCES/PANELS AND PAPERS cont.

Paper – 1 “The Role of the Theatre in Violence Prevention” Submitted at - Black Theatre in America Conference, 1995 - Medger Evers College, the City University of New York  
Brooklyn, New York

Paper – “Their Voices...Unique?: Look At Gibson's Female Characters”  
Paper presented at Women's Week Selden Campus, Suffolk Community College  
African American Theatre: Heritage As Strength For the Twenty-First  
Century. Presented for African American Videoconference at The William Paterson  
College of New Jersey  
Wayne, New Jersey

1994 Talk - Keuka College Spotlight Series - "Invisibility - The Black Middle Class &  
Theatre"  
Class lectures – "The Black Woman Playwright and Character," and "The Creative  
Process"  
Keuka College, Keuka Park, New York

1992 Paper – “George Houston Bass - The Ideal Dramaturge”  
Presented at the conference of the Langston Hughes Festival at the Schomburg  
Center For Research in Black Culture The City College of The City University of New  
York  
New York, New York

Paper – “Woman Playwrights: Multiple Roles to Survive in the World”  
Paper presented at the International Women Playwrights Conference  
Buffalo, New York

**POETRY READINGS**

2012 *Women and Words*: “Dragonflies & Frida,” “She Got Pregnant on the Front Porch”  
“On Saying No,” “Midnight Licorice Nights,” “White Women Can Dance,” “New York  
City Haiku”  
Cherry Lane Theatre, Harriet Slaughter Producer, League of Professional  
Theatre Women  
New York, New York

2006 Department of Cultural Affairs  
CUNY – *Poem In Your Pocket Day*  
Bryant Park Open Mic Poetry Reading, held in conjunction with *Poem in Your*

*Poem in Your Pocket Day* – “My Love for Hats,” “Expressions of Old,” “On Building,”  
“Locks,” “The Call”  
Bryant Park  
New York, New York

2005 CUNY – *Poem In Your Pocket Day*  
New York Public School – Elementary School – PS 38

POETRY READINGS Cont.

“Ima Have to Bite This Dog,” “Tea with Milk, Granny and Me,” “Snow,” “Miss Monday’s Apple Tree,” and “Granddaddy’s Umbrella”  
Harlem, New York

“Jack In The Box On Filter’s End” for the 911 Ceremony,  
John Jay College of Criminal Justice  
New York, New York

“The Wounded” and “The Peace of Harmony,” Poets for Peace – An Anti-War Reading  
Bowery Poetry Café  
New York, New York

“Homage To A King - (Roger Witherspoon)”  
Retirement Diner honoring Vice President Witherspoon  
John Jay College of Criminal Justice  
New York, New York

2004 “My Love for Hats,” “Tea With Milk, Granny and Me,” “Easter Morning,” John Jay Reading Series, The Writing Center, John Jay College of Criminal Justice  
New York, New York

2001 “How Shall We Lighten Their Loads?”  
Judge John Leventhal’s *Domestic Violence Court*, Ceremony honoring the Honorable Judge Judith Kaye, The Chief Judge of the State of New York, The Kings County Supreme Court  
Brooklyn, New York

2000 “How Shall We Lighten Their Loads?”  
Judge John Leventhal’s *Domestic Violence Court*, Women’s History Month, The Kings County Supreme Court  
Brooklyn, New York

“How Shall We Lighten Their Loads?”  
Community Policing Domestic Violence Conference,  
John Jay College of Criminal Justice  
New York, New York

“How Shall We Lighten Their Loads?” Community Policing Domestic Violence Conference  
John Jay College of Criminal Justice  
New York, New York

“How Shall We Lighten Their Loads?” New York Asian Women’s Center  
Domestic Violence Program  
New York, New York

“How Shall We Lighten Their Loads?” Social Workers Domestic Violence Conference  
New York, New York

## POETRY READINGS Cont.

- 1998 “The Other Side of Opened Doors,” John Jay College Awards Night, John Jay College of Criminal Justice  
New York, New York

## **PERFORMANCES BY P.J. GIBSON**

- 2006 Actor – Staged Reading of *THE RICE KEEPERS* by Benin-born poet, playwright, educator, of Dr. Rashidah Ismaili, American Museum of Natural History, Kaufmann Theatre  
New York, New York
- 2004 Actor – “Opening Eyes To Intellectual Disability,” Education Video – Produced by Special Olympics for the education of Optometrists and Ophthalmologists  
New York, New York

## **WORKSHOPS**

- 2006 Participant in Playwriting Workshop  
*The Still Untitled Project* – Artist In Residence Program  
TRIBECA Performing Arts Center  
New York, New York

## **FORMER BOARD MEMBER**

Harlem School of the Arts  
River Writer’s Unit – Ensemble Studio Theatre  
Vice President of Programming for The League of Professional Theatre Women/New York.

## **COMMITTEE SERVICE AT JOHN JAY COLLEGE**

Faculty Senate  
Sub-committee Provost – Search Committee  
Sub-committee Presidential Search – Search Committee  
Sub-committee Phase II  
Search Committee – Vice President For Student Development  
Search Committee – Vice President Enrollment Management  
College Council  
College Council - Executive Committee  
Committee on Faculty Elections  
Advisory Committee – CUNY Graduate School  
Women's Studies Committee  
Curriculum Committee - English Department

COMMITTEE SERVICE AT JOHN JAY COLLEGE Cont.

Student Evaluation of Faculty  
Committee on Student Evaluation  
Task Force on Information Library  
Student Auxiliary Activities Enterprises  
Committee on Undergraduate Honors, Prizes, Scholarships and Awards  
Freshman Studies (Pre-Core) Program Planning Committee  
Appeals Committee – English Department

**PROFESSIONAL MEMBERSHIPS**

League of Professional Theatre Women, New York  
Writers Guild of America, East  
Dramatist Guild  
Poets and Writers  
Playwrights Lab  
Third Thursday Poetry Workshop – Founder

**MEMBERSHIP IN PROFESSIONAL SOCIETIES (Last five years only)**

League of Professional Theatre Women, New York  
Writers Guild of America, East  
Dramatist Guild  
Poets and Writers  
Playwrights Lab  
Third Thursday Poetry Workshop – Founder