



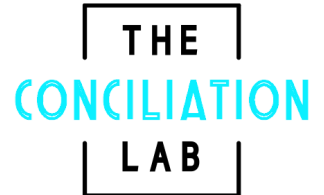
GET UP, STAND UP: The Other Part of the Dream

*A performance and talk-back honoring
the legacy of Martin Luther King, Jr.*

*Written especially for VCU's 2022 MLK Week, this show explores
Dr. King's lesser known speeches, sermons and writings,
illuminating his call to action and what it means for us as a community today.*

Featuring The Conciliation Lab

*Every performance will include a facilitated talkback with
the audience, cast and crew*



KEYNOTE PERFORMANCES

*Events are free to the public; seats available on a first-come, first-served basis. Masks required,
temperature checks at entry*

January 16, 3PM: Grace Street Theatre, 934 W Grace St

January 17, 7PM: Boys and Girls Club, 1830 Creighton Rd

January 19, 10AM: Martin Luther King, Jr., Middle School

January 19, 2:30PM: Armstrong High School

January 22, 3PM: Robinson Theater Community Arts Center, 2903 Q St
(performance hosted by the VCU Office of Alumni Relations)

January 26, 7PM: University Student Commons
(performance hosted by the VCU Office of Multicultural Student Affairs)

SPONSORS

Event sponsors

The Honorable Cynthia I. Newbille
Council President, Richmond City Council
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Talkback facilitation sponsor

Jacquelyn Pogue, via VCU IExcel Education

“Get Up, Stand Up: The Other Part of the Dream”

Conceived and directed by Tawnya Pettiford-Wates, PhD

This performance piece honors the legacy of Dr. Martin Luther King, Jr using his sermons, speeches, and critical writings. “**Get Up, Stand Up: The Other Part of the Dream**” includes quotes and discussion by other writers. But the primary text, although edited for time and the constraints inherent in developing a theatrical piece for the stage, will be that of Dr. King himself.

The piece is performed in 5 Cycles with a prologue and an epilogue. There is *An Ensemble* of performers using song, story, and poetic language to transition from cycle to cycle. Through each of the cycles we endeavor to illuminate the themes of “activism and action,” which were foundational to Dr. King’s life and legacy. Performers all speak in the metaphoric voice of Dr. King, not to attempt to become an impersonation of King in any way, but rather to embody his legacy. Therefore, no one person “plays” the character of King himself. People of diverse identities take on a dramatic interpretation of King’s inspirational words no matter what race, gender, or sexual identity they claim.

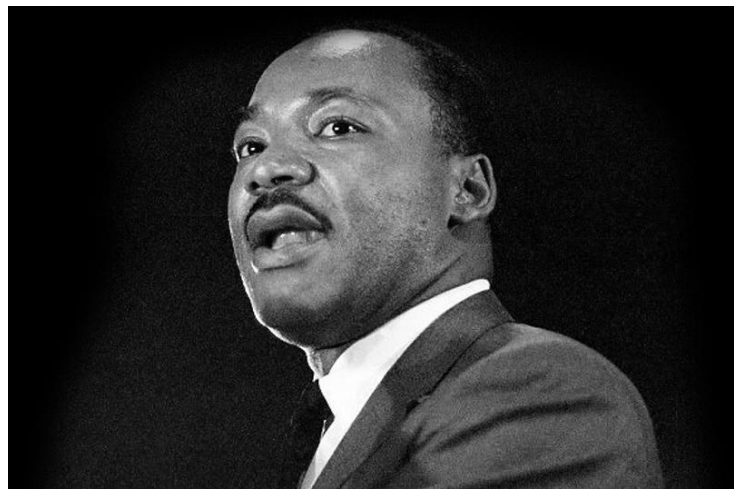
This performance piece was developed in collaboration with the cast and artists of The Conciliation Lab. It was commissioned by the MLK Committee of Virginia Commonwealth University with the support of various civic, state, and cultural leaders of the city of Richmond and the state of Virginia.

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WORKS CITED

King, M. L. (1963). *Strength to love*. Minneapolis: Fortress Press (2010).
Forward by Coretta Scott King (1981).

King, M. L., Washington, J (ed.). *A Testament of Hope: the essential writings and speeches of Martin Luther King, Jr.* New York: Harper Collins.



WRITINGS, SPEECHES, SERMONS, AND INTERVIEWS

1. "*The Ethical Demands for Integration*," University of Vanderbilt Law School (December 27, 1962). Dr. King offers an eloquent defense of his philosophy of integration delivered in Nashville, Tennessee, before a church conference.
 2. "*Equality Now: The President has the Power*," The Nation (February 4, 1961). The first annual report that Dr. King published on the state of the Civil Rights Movement.
 3. "*Dr. King Calls for Action Against Poverty and Racism*," Southern Christian Leadership Conference (March 4, 1968). King's response to The Kerner Commission report on the tidal wave of racial disorders that disrupted cities during the summer of 1967.
 4. "*Face the Nation*," (April 16, 1967). Interview with Mark Evans.
 5. "*Letter from Birmingham City Jail*," (April 16, 1963).
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Organizing Quote for VCU's 2022 Celebration of Martin Luther King, Jr.

"Peace is not simply the absence of conflict, but the existence of justice for all people."

- "When Peace Becomes Obnoxious," March 18, 1956

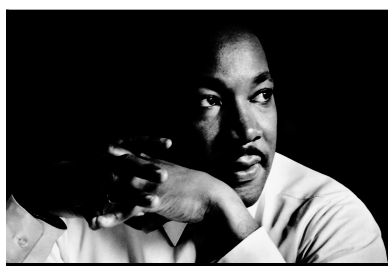
Event Planning Committee

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Office of Institutional Equity, Excellence and Success (IES)

Brian Artis (Staff Senate/VCU Health)
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Shawn Williams (Student)



GET UP, STAND UP: The Other Part of the Dream

*A performance and talk-back honoring
the legacy of Martin Luther King, Jr.*

THE PRODUCTION TEAM

Dr. Tawnya Pettiford-WatesCreation & Direction
Daisa GreggScenic & Slide Projections
Nia Safarr BanksCostume Design
Makeda McCrearyMusic Arrangements
Christine Catherine Wyatt.....Dance and Movement

THE ENSEMBLE

Calie Bain
Dixon Cashwell

Keaton Hillman
Zakiyyah Jackson
Dylan Jones

Todd Patterson
Mahlon Raoufi

Calie Bain (*Ensemble*) is a recent VCUarts Theatre graduate and a local actor and artist who is passionate about the power of theatre art and activism. She has enjoyed working on Richmond's stages and in its film scene, and is beyond grateful to collaborate with The Conciliation Lab and the community again to share important, timely stories like this one. Find more about her work at <https://linktr.ee/caliepally>.

Dixon Cashwell (*Ensemble*) is thrilled to make his TCL debut. Previous acting credits include Dry Land (Victor, TheatreLAB), A Midsummer Night's Dream (Demetrius, Quill Theatre), and Wittenburg (Hamlet, Quill Theatre). His production company, DOG STUFF, has produced *One in Four* and *Wrong Chopped*, both of which he also starred in.

Keaton Hillman (*Ensemble; he/him/his*) is a member of The Conciliation Lab's Arts & Activism Board, and is excited to relay the timely words of Dr. King. Favorite credits: Vincent River (Davey, Richmond Triangle Players), Passing Strange (Youth, Firehouse Theatre), and Common Wealth & Common Debt (Ensemble, The Conciliation Lab). Follow @keatonohkneel. Much love!

Zakiyyah Jackson (*Ensemble*) is elated to be sharing LIVE THEATRE and the words of an amazing orator. Hailing from Hampton, Virginia, she has had a passion for the arts for many years. Past theatre credits include: Ensemble, COMMON/WEALTH & COMMON/DEBT (The Conciliation Lab); Ensemble, The WIZ; Oracle, ATLANTIS: A New Musical; Michelle, Sister Act (Virginia Repertory Theatre); Shug Avery, The Color Purple (Broadway in the H.O.O.D.); Asaka, Once On This Island (PCT); Ensemble Actor, Plays With A Purpose (Black Ensemble Theater); Lady in Blue, For Colored Girls... (TerraVizion Entertainment). Many thanks to everyone who continues to support her artistic endeavors. #SupportYourLocalArtists #BlackLivesMatter

Dylan Jones (*Ensemble*) is honored to be returning to the stage with this wonderful group of artists giving voice to the powerful legacy left to us by Dr. King. When she's not singing, dancing, and telling stories, Dylan can be found exercising her creativity in a different outlet, crafting small batch ceramics for her local small business. Past credits include: Edwina/Marianna/Sudabey, PASSING STRANGE (Richmond Theatre Critics Circle Award, Best Ensemble; Richmond Theatre Critics Circle Nominee, Promising Newcomer) (Firehouse Theatre); Company, COMMON WEALTH & COMMON DEBT (The Conciliation LAB); Assistant Director, STICK FLY (African American Reparatory Theatre); Stage Manager, CONSTELLATIONS (The Conciliation LAB); Dramaturg, TWILIGHT: LOS ANGELES, 1992 (The Conciliation LAB).

Todd Patterson (*Ensemble*) is delighted to be returning to The Conciliation Lab speaking Dr. King's timeless words with this ensemble. A native of Richmond, he holds a BA in Drama from the University of Virginia. Thankful for consistent work in Richmond, he was last seen in Pipeline at Virginia Rep and COMMON/WEALTH & COMMON/DEBT with TCL. "Injustice anywhere is a threat to justice everywhere."

Mahlon Raoufi (*Ensemble; he/him/they*) is a recent transplant from Brooklyn, NY where he worked on multiple projects such as The Marvelous Mrs. Maisel, Gotham, and an original piece called Babel by Sevan K. Greene at the LaGuardia Performing Arts Center. Mahlon is beyond excited to be collaborating with The Conciliation Lab on this powerful and relevant ensemble piece.

THE PRODUCTION TEAM

Nia Safarr Banks (*Costume Design; She/Her*) is a Costume Designer from Richmond, Virginia. She graduated from Virginia Commonwealth University with a Bachelor of Fine Arts and is currently studying to receive her Master of Fine Arts at Boston University. She was nominated in 2019 for Richmond Critic Award for Outstanding Achievement in Costume Design in a Play An Octoroon (TheatreLab). Her credits include: Pipeline (Virginia Repertory Theatre) , and World Premiere of A Christmas Kaddish (Richmond Triangle Players).

Dasia Gregg (*Scenic & Projection Design*) is a TheatreVCU graduate and worked on *The Wolves* at TheatreVCU in 2018. Previous Mainstage credits include Projection Designer for Monty Python's *Spamalot* and *Into The Woods* and Assistant Projection Designer for *The Addams Family*. Her most recent work outside TheatreVCU includes Assistant Projectionist for SPARC's *LIVE ART: Love*.

Demarco Lumpkin (*Production Stage Manager; He/Him*) is excited to be working with the Conciliation Lab as the Production Stage Manager. Some of his favorite PSM credits are: *Newsies & Matilda* (SCPS Summer Theatre Program), *Heart of a Dog* (Shafer Alliance Laboratory Theatre) & *Evelyn & His Brothers* (Tantrum East).

Makeda McCreary (*Music Arrangements*) studied classical piano at Shenandoah Conservatory before switching to contemporary music studies at Berklee College of Music. In 2016, McCreary joined Arrabon—an organization designed to equip and empower communities for reconciliation—as the creative director for the Urban Doxology songwriting internship. There she taught young people ages 18-25 how to engage in Jesus, justice and reconciliation through songwriting. For the last five years she has had the honor of traveling across the country teaching songwriting, worship-leading skills, bridge building through music and worship, and how to equip worship leaders to write intentionally for their communities. She has also served as the worship and arts director at her home church, Spring Creek Baptist Church in Moseley, Virginia.

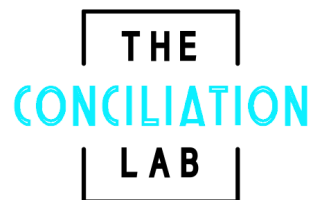
Christine Catherine Wyatt (*Dance and Movement*) is a Co-Host/Twerk Team Member/Organizer at The Dance Union, Project Manager and Care Infrastructure Specialist at MKArts, and a Grief and Peace Doula at Richmond Doula Project.

Deejay Gray (*Co-Artistic Director, The Conciliation Lab; he/she/they*) is an actor, director, and teaching artist born and raised in Richmond. Deejay is the Founding Artistic Director of TheatreLAB and now the Founding Co-Artistic Director of The Conciliation Lab, Richmond's Social Justice Theatre Company. Through this work, Deejay was named one of STYLE Weekly's Top 40 Under 40 and has been featured in their annual Best of Richmond and Richmond POWER Lists, and was honored with Richmond Magazine's Theresa Pollak Prize for Excellence in the Arts for Theatre. Deejay won Best Director of a Musical at the 2019 Richmond Theatre Critics Circle Awards for TheatreLAB's production of *Sweeney Todd: The Demon Barber of Fleet Street*. Deejay is the program director for SPECTRUM, Richmond's only queer youth theatre program.

Dr. Tawnya Pettiford-Wates, Ph.D. (Co-Artistic Director, The Conciliation Lab) is Professor of Acting and Directing Pedagogy at VCU and the Co-Artistic Director & Co-Founder of The Conciliation Lab, a non-profit social justice theatre company. Dr.T is a playwright, director, actor, poet, and writer. She has appeared in the New York Shakespeare Festival's Broadway production of "For Colored Girls Who Have Considered Suicide / When the rainbow is enuf" performing in both the 1st national and international touring companies. Her television, film, industrial, voice over and commercial credits are extensive. Favorite directing projects include "uncle tom:deconstructed" for The Conciliation Project, PASSING STRANGE for Firehouse Theatre, "The Niceties" for The Conciliation Lab, and FENCES for the Virginia Rep. Fun fact: She's a featured voice talent for the video game HALO. Featured scholar in *Black Acting Methods: critical approaches*, a best seller on Amazon. Her chapter "The Conciliation Project as a Social Experiment: Behind the Mask of Uncle Tom-ism and the Performance of Blackness" was featured in an anthology titled, African American Arts, Activism, Aesthetics and Futurity, edited by Dr. Sharrell D. Luckett. Dr.T is a columnist for Urban Views Weekly (www.urbanviewsrva.com). Other articles, presentations and workshops can be found at <https://www.coveringtheground.com/>, Dr.T's personal website.

ABOUT THE CONCILIATION LAB

The mission of **The Conciliation Lab** (or TCL) is to bring together the people and organizations that are willing and ready to engage in the difficult work of un-doing Racism in America and to pursue the on-going search for viable activities, methodologies, and practices to help facilitate the conciliation of individual people, communities, and organizations.



(From TCL production "uncle tom: deconstructed")

The Conciliation Lab was forged from two seemingly unlikely partners: TheatreLAB, a scrappy, innovative, and young theatre company focused on producing new and experimental works, and The Conciliation Project, a long-standing, rooted, and loosely structured theatre company focused on the process of undoing racism.



(From TCL production "genocide trail: a holocaust unspoken")

The company is charting a new course toward racial conciliation, tightly weaving a base of support for future generations. It focuses on birthing new approaches toward conciliation from the past legacy of racial division collectively inherited over centuries of pain and strife. While that historical legacy can feel daunting to address, TCL has committed to helping our community persevere and thrive through the power of story, healing, and education.

PLEASE VISIT OUR WEBSITE: theconciliationlab.org

MANY THANKS TO OUR SPONSORS FOR THIS SERIES OF EVENTS

**The Honorable Cynthia I.
Newbille**



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