

Vermont Arts Council

Transcript

Vermont Made, Episode 1

“Black Theatre in King Arthur’s Courtyard with JAG Productions”

Desmond Peeples:

Howdy folks, this is Desmond Peeples and you're listening to Vermont Made, the podcast for and about Vermont creatives. For this episode, I packed up my recording gear and traveled to lovely White River Junction to speak with Jarvis Green about the theatre extravaganza of summer 2021, Theatre on the Hill. Jarvis is the founder and producing artistic director of JAG Productions, New England's premiere Black theatre company, and Theatre on the Hill is a partnership between JAG and King Arthur Baking Company to present five weekends of Black theatre on the King Arthur Campus in Norwich, outdoors on a beautiful

custom built stage, from August 13 to September 12.

Desmond Peeples:

Now even if you can't or didn't make it to one of the Theatre on the Hill shows, you will want to hear how this growing theatre company has been building unique partnerships to cement its place in the community. Not to mention, we do have ourselves another classic COVID pivot, that CCP! At long last, a return to live theatre in style, in the great outdoors.

Desmond Peeples:

So here we are in your shared office space in White River Junction. How long have you been here?

Jarvis Green:

I've been in this space for three years.

Desmond Peeples:

Mmhmm (affirmative).

Jarvis Green:

Yeah. It was a media company before they sort of turned it over to this coworking space. So we were at Briggs Opera House which is where our theatre is. We have expanded and grown a little bit, so we need more space, and the space is really great because there's this conference room that we're hanging out in where we can have this conversation and then there's this sort of sunroom and then we have our little own office space and yeah, it's ...

Desmond Peeples:

I love the sunroom.

Jarvis Green:

I love the sunroom too. I try to book as many meetings in that room, but it's always hard to find

a spot because everybody wants to be in the sunroom.

Desmond Peeples:

I bet, I bet.

Jarvis Green:

Yeah. It's good to see you.

Desmond Peeples:

Good to see you too, Jarvis.

Jarvis Green:

Yeah.

Desmond Peeples:

So JAG celebrated its fifth anniversary in 2020, is that right?

Jarvis Green:

Yes.

Desmond Peeples:

How did you mark the milestone?

Jarvis Green:

Oh my gosh. That's a really good question. I think we marked the milestone by just sort of like thinking about achievements over the past couple years. In our first year we were recognized by the New England Foundation ... Not the New England Foundation for the Arts but oh my gosh. I'm forgetting the name. New England Theatre Conference, excuse me.

Desmond Peeples:

Yes.

Jarvis Green:

Sorry. Recognized us as sort of outstanding achievement in American theatre for New England and so that was really exciting. We sort of went through and looked at like contracts and people

that we've hired and sort of took a scope in the landscape of all of the artists we've hired throughout the five years. We sort of looked back at our fundraising and the money that we've brought in and the shows, main stage productions and incubating new work. So it was really interesting to sort of look at the breadth of work that we've been able to do in such a short amount of time and also what we've been able to accomplish financially as well as like creatively.

Desmond Peeples:

Mmhmm (affirmative).

Jarvis Green:

Yeah.

Desmond Peeples:

Well speaking of which I saw that you were recently awarded a grant from The Couch Family Foundation to hire...

Jarvis Green:

Yes.

Desmond Peeples:

Could you talk a little bit about that? What a wonderful time to receive that grant, five years in.

Jarvis Green:

Yeah, yeah. So we've been in conversation with The Couch Family Foundation for a while now and they've been following our work, and we've been sort of identifying what our needs are and I think that the board as well as myself have been in deep conversation about getting more support for me and sort of like a business partner at the heart of my work and who I am as an artist, I am a creative person and I've learned a lot of the sort of administrative skills and what it means to kind of have this business mindset. But that's not really who I am and I have pretended for ... And now as

we've really grown significantly, we need someone that can run the sort of day to day admin skills, help manage the staff, create strategic plans and goals for our future, while I can kind of focus on the creative work.

Desmond Peeples:

So you've been doing all of that day to day business strategic plan. You've been the primary source for that.

Jarvis Green:

I've been the primary source but I've been the primary source with people. I have a board, a working board and I think a lot of our board members sort of understand what it means to kind of ... Be thinking strategically in creating these plans and so with them I'm also kind of learning what it means to do this work. So they're guiding me but before meeting these people and working

with these board members, I had no idea of like what that meant. Of course I did my research and sort of like got templates from various different people and been in conversation, but yes. I've been kind of the sole person doing a lot of that work. Yeah.

Desmond Peeples:

Well needless to say, excellent work.

Jarvis Green:

Thank you. Thank you. Thank you. I'm super excited to get a managing director. Once Theatre on the Hill is over, I will go into like an intense search for finding a partner.

Desmond Peeples:

Yeah, yeah. So all that's going to happen after Theatre on the Hill, you're thinking...

Jarvis Green:

Yes.

Desmond Peeples:

Yes, because all of your energy is going into this big incredible partnership with King Arthur Baking.

Jarvis Green:

Yeah. Yeah. It's really exciting. I mean I think that ... We started to develop a relationship with King Arthur last year through our Ambassador program, which is sort of a program where businesses are adopting antiracist policy and are in conversation with other BIPOC organizations to uplift, to support the work that's happening with various different organizations. So King Arthur reached out, was like, "Hey, how can we support?" That support started with just like being in conversation. Again, what are your needs? Who is on staff? Where are the holes? What is your board like? So sort of our

first work together was them sort of identifying a development consultant for us, to help us sort of organize our fundraising for the year and our strategic goals for the year, and so we were able to hire a development consultant to help create those plans and give us templates on what it means to sort of be a fundraiser and knowing how to fundraise, which has literally changed my life. It's so funny that the beginning of this conversation, I was talking about strategic goals and fundraising and (singing) lalalalala, but that is so important. I was in a conversation with someone the other day and they were like, "If you could tell your 10 year old self something, what would it be?" I was like ...

Jarvis Green:

Were you on this call? No. But okay, anyway, and I was like, "You know what? You need money to make art happen." So understanding what it

means to create systems and get the support that you need so that you, me and other artists can thrive and do their work. Because we live in a country where art isn't valued and appreciated like it should and so there's a lot of work that has to happen within nonprofit organizations to help sort of support us and support the work because art is sort of fundamental and crucial to society and our beings. So it started ... King Arthur and I, it started with that relationship, hiring this development consultant, and then as the world started to open back up again, the board in their very chill way, they were like, "Hey, when are we going to get back to producing? Now that Vermont is sort of like 80% vaccinated, what's the next plan?" So I was nervous because a lot of our actors are union actors and there's a lot of regulations that have transpired over the past year of what it means to now hire an equity actor. It's like there's a lot of loopholes, and so I was like really nervous.

I'm like, "We don't really have the staff to really go through all of these kind of protocols and safety things to sort of like do a production."

Jarvis Green:

So anyway, I was seeing how other theatres are sort of adapting to doing some outdoor work.

Northern Stage built a gorgeous courtyard theatre, and The Weston Playhouse. I was seeing friends saying, "Oh, I'm going here to do this outdoor theatre at this space. I was like, "Hmm. Maybe we can do some outdoor theatre." So I met with my production supervisor [Ariana Nap] and I was like, "Hey, I'm thinking about doing some outdoor theatre. What, where, how? Should we do it in the parking lot behind Briggs Opera House or whatever?" She looked at me and she was just like, "Let's think smart. Like what places already have some infrastructure? How can we kind of focus on the creation of the art and then like have

a space where we don't have to get ... Like portapotties and bring in electricity and all of that." So she was like, "What about King Arthur?" I was like, "Oh my gosh. I'm in conversation with them all the time." So I just emailed ... I sat with it for a couple days and then I really started to vision and I remember that space and so I called Suzanne McDowell, the VP, and I was like, "Can we go on a walk? I want to share something with you." So I shared my vision with her and she was like, "That sounds incredible. Let me talk to some people."

Jarvis Green:

So it took a few weeks but everybody is absolutely excited and ecstatic and they are an incredible partner. Of course they're a big institution corporation and so to be able to have our own staff and their staffs working together to make this happen is just sort of a test to community and I really am grateful for this juncture in JAG's sort of

legacy because up until then it was really ... I was fighting to be seen, right? Like not only here but in the New York City theatre community and I'm finally starting to feel seen and recognized and supported. I think that the vision is strong, it's big, but sometimes, it gets clouded because of like the many tasks and all of the things that I'm trying to hold in our sort of infancy. So I can now kind of look up a little bit more because there are people holding various different components to making this thing operate, so ...

It's really exciting and I'm grateful and I love this community. I'm in love with Vermont and I'm just kind of grateful that after this year and a half of isolation, that we're coming back together as a community to celebrate community, to celebrate each other, to celebrate our commitment to each other's sort of work and rooting it in what's really

important and sort of like a shared human connection and reminding us of what this year and a half has been, politically, socially, while still kind of basking in the glory of artmaking and community and food.

Desmond Peeples:

That's what Theatre on the Hill is going to be.

Jarvis Green:

Oh yes. Yes. Yeah. Yeah.

Desmond Peeples:

I would love to get into more of the specifics of that but first ...

Jarvis Green:

Yeah, please.

Desmond Peeples:

I'm really excited about the cross sector nature of this partnership and the food industry with theatre

and I think it speaks to what you were talking about earlier, how art is often seen as not integral to the rest of society, but these partnerships, and I think you've been doing them over ... The JAG Ambassador Program started in 2020. That really speaks to how... to prove that art is integral and how to weave it back into the everyday. So can you talk a little bit more about the Ambassador program and some of the things that have kind of led up to this moment for it?

Jarvis Green:

Yeah, yeah. So it's still in development as well but I think right now, we have these eight or so businesses that are really committed to our survival and committed to making us an institution within this community that will live beyond all of us and so it's starting now by ... A lot of these businesses are doing their own kind of specific fundraisers within their businesses to support their

work. Like there's a cocktail bar in White River Junction called Wolf Tree, and they created a cocktail called Justice Allows Growth, which is JAG, right? JAG, Justice Allows Growth, and that name, a lot of the ambassadors have sort of adopted that name to use it as a tool to sell other things within their organization. So he started this cocktail on his menu, it says all proceeds go to JAG Productions and they also talk about our work, talk about our work on social media, as well as like being in conversation on a regular about the needs of the community, about the needs of JAG, and so right now it feels like super organic and we're getting back into sort of like ... A more structured organization.

Jarvis Green:

Like we created this whole manifesto of what it means to be an ambassador, and if your business wanted to be an ambassador, what are the sort of

protocols and what are the values and things like that. So we have this like huge manifesto that we're working on sort of putting into practice. But right now we have like this intimate group of people that know JAG, know me, that are doing their individual work to kind of do some fiscal fundraising for the organization as well as like continuing to be in conversation, and so one of our strategic goals for the year is to really kind of deepen for the next three years, to deepen and expand that program. So right now it's like elevating our voice, financial contribution to the organization and kind of a commitment to shared values within their companies. Yeah.

Desmond Peeples:

That's very exciting.

Jarvis Green:

Thank you.

Desmond Peeples:

I would love to see that manifesto.

Jarvis Green:

Yeah.

Desmond Peeples:

I think a lot of people would. Looking forward to that. I would love to go back to the vision behind Theatre on the Hill. So you said that you kind of brought it to ... What was her name?

Jarvis Green:

Suzanne McDowell.

Desmond Peeples:

Suzanne McDowell, and so where did it come from? What was the seed of this idea?

Jarvis Green:

Yeah. I mean I think that I was really ... Just this idea of an outdoor theatre space, I was really ...

The seed came from wanting to kind of get back to the work but feel like that there was like the spaciousness and this open airness about theatre and theatre making. I also didn't want to come back sort of ... Traditionally, I was like, "What are some ways at which we can make Theatre on the Hill a little bit more accessible?" In the sense of like, "Hey, I know that there are people that will go to King Arthur, sit on that hill, have a picnic, whatever, that may not be theatre goers, right?" So I think about this idea of like having the structure, having this theatre space, knowing that people would just go in King Arthur without even knowing about the things that are going to be happening over the next six weeks or whatever. So I kind of just wanted a place where it was already an environment where people were gathering. And not asking people to come to us, although we are doing that as well but like I was thinking about a space that was already ... People were gathering,

and then where they were gathering, could there be an opportunity to engage them in some storytelling?

Jarvis Green:

So I thought about creating this space that sort of took over that entire landscape at King Arthur, that was sort of like an extension of the café and the picnic area that sort of leads into this sort of theatrical space. I was like really seeing sort of like a festival style setting with like flag posts and banners and I just wanted the space to just sort of feel activated and yeah. With all of that, I reached out to a scenic designer and shared those ideas and then we came up with this space that has this kind of 40 by 20 foot three tiered stage that has like a 20 foot backdrop that's in the shape of the King Arthur logo.

Desmond Peeples:

You just posted some mock ups of this on Instagram last night, right?

Jarvis Green:

Yeah, yeah, yep.

Desmond Peeples:

Okay, cool.

Jarvis Green:

Some scenic renderings of the space and ... Yeah. Then there will be some seating for folks on like wooden benches and chairs and things like that. So I think that ... What I really envision is just like people coming in, like off the streets and the show has already started and just like taking a seat. We also have been very clear that like we're not ... If the show has started and people are just like

wandering in, we're not policing people like, "Have a seat, sit down."

Desmond Peeples:

Turn your phone off.

Jarvis Green:

Yeah, like no, like it's not going to be that. We just want people to kind of like ... There will be some structure in the sense of people will have tickets and will come early and things like that. But if someone just journeys in and pull out a blanket and sit down and we're 10 minutes into the show, absolutely. Have at it. So yeah.

Desmond Peeples:

Will there be some overlap flow into the café or into the actual building? I love the idea of the takeover of the whole campus.

Jarvis Green:

Yes. Yes. Yeah. No, I think there will. Like I know people are going to get up during the show and go to the restroom and things like that. But like yeah, we get to use the entire café for restrooms and obviously people can buy things in the shop, we'll have food trucks. So I think there's going to be flow in between the two spaces. I don't know how much that will be happening during performance, but I know that there will be some. Yeah.

Desmond Peeples:

One quick question. Did you have any other venues in mind? Like just the thought of this whole ... Again, I love the takeover idea. I want to have theatre at the power plant or like something ... Where else would you consider?

Jarvis Green:

The only other place that I was thinking about was like a parking lot behind a theatre. Yeah. Yeah. Yeah. Which is like ... Now where Wolf Tree is and it's between Hotel Coolidge. So I was thinking about just kind of taking over that parking lot, but it would have just required a lot of infrastructure for me to make that happen.

Desmond Peeples:

Well plus there's also something ... You were right, talking about how with King Arthur, people are already going to be milling about there. So placing art where people are already living their regular lives, I think that's exactly the way to do it.

Jarvis Green:

Yeah. Yeah. Yeah. That's really what I was envisioning. Because it's like we're still a small company, so it's like ... The work that it takes to

get people through the door, especially in this time still, so ... The fact that there's already folks hanging out and enjoying themselves at King Arthur and then adding this theatrical component will be interesting and hopefully fun and a great crossover.

Desmond Peeples:

One last thing. I think there's a lot of these ambassadors have been food producers, so do you think there's a special connection between food and art?

Jarvis Green:

Yeah. Yes, yeah. I think that shared meals, having food together with any kind of artistic practice. Sharing meals with people just in general, whether we're making art, baking bread together is ... There's a deepening that happens when people share meals together. There's stories, there are for

... In those moments of sharing food, you kind of blur the lines of like race and gender because everybody needs nourishment and food and like ... There's something about when you share food and drink with someone that you just kind of let go of identity and kind of connect on a human to human level, and so I grew up like that. Food is our love language. That's how my mom and my grandmother and a lot of my ancestors, that was one of the ways that they showed love. I worked in a lot of restaurants in New York City and have bartended and so being here and having a connection to food and beverage folk, it made a lot of sense. I like to go out and have meals and gather people together to share meals together. So yeah. That connection makes perfect sense and was easy to create because that's one of the values of JAG and me, like food is how I really connect with people.

Desmond Peeples:

Let's talk about these specific shows that you'll be putting on. So we're talking about five weekends.

Jarvis Green:

Five weekends.

Desmond Peeples:

Starting August...

Jarvis Green:

13th.

Desmond Peeples:

August 13th.

Jarvis Green:

Yeah, yeah. They started rehearsals yesterday for the first show, which is a workshop production of A Curious Thing or Superheroes K'Aint Fly, written by Jeremy O'Brian. I was first introduced to this play at JAGfest which is our new arts play festival.

Every year we bring 30 to 50 artists to the snowy mountains of Vermont in February to develop new work. I hire three to five playwrights, actors, directors, and then we give these playwrights, people, cast, creatives, a week to develop a new work. So A Curious Thing came to JAGfest in 2019 and it was like one of those plays where the audience was just like, "Ah!" They just loved and I always kind of use that as information for programming in the future and like, "Okay cool, what can we do next with this play?" So I just reached out to Jeremy and I'm like ... What does the play need? How can we support it? And so he was like, "Yeah, a next development for this play with a workshop production."

Jarvis Green:

So this play is a 90 minute queer romance about this newlywed couple who is grappling over like parenthood and death essentially and so it was

inspired by Nigel Shelby's death who was a 13 year old queer boy, Black boy, who committed suicide because of homophobia and I think that this play, there's like this kind of magical, mystical kind of theme and like ... It has a poetic nature about it, that also kind of reminds of me of Esai's Table which is the play that we did ... 2019, two years ago. So yeah, we're going to do a workshop production which basically means that there would like be minimum sets and costumes and things like that but be fully acted and another opportunity for the playwright to learn about the play and figure out what the next steps are. So that's the first play and it opens August 13. We have an incredible cast. [Delias Dougherty], who has done several things in New York and TV and film, it's directed by Sideeq Heard, who I just met at the key, got his MFA from Howard in directing, and they're all just light beams and just so lovely. So I've been like sneaking into the rehearsal room and watching

them work and sitting in the back and trying not to say much. But ...

Desmond Peeples:

With your Phantom of the Opera mask on?

Jarvis Green:

That's the first show. Yeah, exactly. Exactly. So that's the first show. Second show, I'm directing Next to Normal: In Concert, which is a musical that won the Pulitzer Prize and I think three Tony Awards. It's sort of like a rock ... I wouldn't say like a rock opera but it's like a pop rock musical. So the music is very kind of ... I don't know. It's belty, it's fun, it's like ... It's not your typical musical. It's about a family dealing with mental illness, a mother who's struggling with bipolar because of the death of her son, and I think that there's been a lot of conversation about mental health over the last five, ten years. But there's

really been kind of a reckoning within the Black community about mental health and prioritizing mental health and mental illness and being vocal about it and talking about it, because there has been stigma within the Black community and so we are kind of bringing a new sort of adaptation through the lens of Black folk. So I am directing that. It opens August 20 I think? August 20, and it runs for two weekends. Six member cast, we'll have an orchestra and there will be staging and so that's the second show.

Jarvis Green:

Then the third show is Life in Sepia. I always get this wrong, is it sehpia or seepia?

Desmond Peeples:

I say seepia.

Jarvis Green:

Sepia, okay great. Life in Sepia, which is a burlesque review inspired by my dear friend [Golden Mystique]. I've been watching ...

Desmond Peeples:

Oh yes.

Jarvis Green:

Yeah, who's a Vermont local and I've been watching her work over the past couple years and recently I was like, "Hey, what can we do? How can I support your work?" So we kind of were in conversation. I reached out to someone that I've worked with in New York, Main Attraction, who is a burlesque performer, black queer woman, and we just started having conversations and we sort of created this team and this cast of eight burlesque performers that will be femceed by Liza Colby who is a singer and a storyteller as well as Kia Warren. So

that will be September 3rd through the 5th, and then we're going to close the festival with a reading of a new play called For the Love of Jazz which is written by Raven Cassell who has come to JAGfest twice. She's also been a consultant and associate producer on the Black Joy Project.

Jarvis Green:

This play is set in Harlem in the 1920s, following a woman by the name of Jazz, and it's a really sort of interesting play because there's like this contemporary lens to it but it's sort of rooted in this kind of classic nature and it's a woman that sort of being strong willed about her sexuality and her fluid sexuality and so this play is ... We had it at JAGfest this year which was sort of audio recordings and now we're going to put it on its feet for a stage reading and that will close the festival.

Desmond Peeples:

Mmhmm (affirmative). Let's talk a bit about the show that you are directing. When's the last time you directed?

Jarvis Green:

The last time I directed was ... At Dartmouth, I directed this kind of cocreation called The Radical Joy Project with the students and we basically did a virtual performance that was sort of centered in the pandemic and kind of journeying through pain and death and trying to immerse into and flower into joy. So that was a virtual thing, but the last in person show that I directed was Marie and Rosetta at Vermont Stage. Yeah. I think, gosh. Pandemic, pandemic, 2019. Yeah, Marie and Rosetta in 2019. That was the last thing I did in person, so ... I'm like telling myself, "Yo, you need to take off your producer brain and get into that script."

Jarvis Green:

So this weekend, I'm not answering any producer emails. I am turning off my phone and my email and I am like sitting in a park, riding a bike, and letting the words of this play and the melodies of this score sink and seep into my body, into my bones, so that I can really hold space for not only these artists but some difficult material and hopefully open up a new vision for this work, for this piece. So yeah. I'm excited and scared, and scared. Some of the artists that ... I'm working with the casting director and some of the artists that are kind of ... Have offers out are people that I followed forever, like Tony Award winning, Broadway ... That I've been following forever, and so if one particular person ... I can't say anything yet, but if they say yes, it would be amazing but I need to carve out that time to get into that script, so that's the balance of like an artist, producer,

artistic director, is it's a different energy and you really do have to prioritize differently. You can't think about directing and creating art like a task that needs to happen. Like, "Oh you need to read that script."

Desmond Peeples:

But I feel like some people, some directors do.

Jarvis Green:

Yeah?

Desmond Peeples:

Or maybe that's how they ...

Jarvis Green:

Yeah. Yeah.

Desmond Peeples:

Yeah, I'm wondering what ... Yeah, the difference between your producer self and your director self. You seem really tuned into people and really

concerned about how everyone is able to inhabit a space together. So you're obviously not the taskmaster, director with the cone ...

Jarvis Green:

Yeah.

Desmond Peeples:

Yeah yeah.

Jarvis Green:

Yeah. The thing is is like for me, and I love that you said that, that some directors are like, "Go read that script." But I'm wondering what's the balance of like that person saying, "I need to read the script," that also is like running a theatre company. I think that's for me ... And you know what? And I think me and Carol Dunne, who's the director of Northern Stage, we've talked about this a little bit but for me, I really do have to separate myself because it's so big on the other side when it

comes to producing and running the company. It literally just eats ... It's so big that I have to be a little bit more bold in my, "Yo, let's work on the play." It can't just be like, "Yeah, I'm going to pick up this script today." Like I literally do have to, because I'll get that phone call, I'll open up that email, and then I'll ...

Jarvis Green:

So then that will take away. It's relationships, it's like prioritizing time with a partner. It's like even right now with everything that's going on, and how much my work is taking up a lot of space, I have to just ... I've been talking to my partner and I was just being like, "Okay, like tonight, we're going to mini golf." I could easily go home, make a meal, get on my computer until ... And then like go to bed and so it's just like ... I have to prioritize, in a way that is kind of black and white. Because it's

just a lot of work as far as the producing component is concerned, so ...

Desmond Peeples:

Is that prioritization something that has changed for you over the past few years? Is that something you've kind of learned to do?

Jarvis Green:

Well, I think as I'm getting back to directing and post pandemic, that prioritization, I'm getting reminded of. I forgot, and so I'm like and I'm like, "Oh oh oh oh oh. You really do got to find a little cottage and be by yourself." I mean you do.

Desmond Peeples:

You do.

Jarvis Green:

You absolutely do. So yeah.

Desmond Peeples:

Yeah. So yeah. After Theatre on the Hill, we were talking earlier about how this is really a wonderful moment for JAG. Five year anniversary, all of these new partnerships, people really committing to JAG's presence in the region, and it's also allowing you to let some of your ... Take a little bit more creative freedom or put more energy into that font. So what do you want to happen next?

Jarvis Green:

What do I want to happen next? I love that. I really love that question. This is like dreaming versus like what's going to happen.

Desmond Peeples:

I want the dream.

Jarvis Green:

Gosh. Oh my gosh. I want JAG to be in a place where I can truly focus on the season and what art

we're going to make and in that, right, there may be a show that I direct. But where it also kind of allows me to be in other places, to direct. I want to beef up my directing resume. I want to beef up my acting resume. I want to get back into acting. I don't want to feel like I can't because of the amount of work that I have to keep JAG going. I want JAG to be flourishing.

Desmond Peeples:

When is the last time you acted?

Jarvis Green:

Oh my gosh. Like a professional gig acting, 2016.

Desmond Peeples:

Okay.

Jarvis Green:

Yeah. Out in Seattle. A world premier of a new musical in 2016. Yeah, and it's time. It's time. So

yeah. I want to go back to acting and directing. I want to do some teaching. I enjoyed my experience at Dartmouth.

Desmond Peeples:

Yes. You developed some curricula, curriculae?

Jarvis Green:

Yeah, with my colleague Nathan Yungerberg and we went to various different ... It was all virtual schools, kind of centering this curriculum around his play, Esai's Table and off of this book called The Mystery Feast. Which is sort of a methodology kind of centering art making and pleasure and joy. So yeah, I like this idea of like teaching in academic spaces. I think that the students that I worked with at Dartmouth are brilliant and they were wonderful and like ... It was challenging too because it's like I haven't been in a classroom in a while and these students' minds, and their

sensibilities, about what's happening in the world and how you show up in the ... So it's a learning experience for me as well, so that was like an exchange that I really valued. I was bringing sort of my experience as a theatremaker, artist into their experience and they're sort of bringing their kind of lens that is way, way, way, way, way after me into their experience. So there was a learning that was happening as well and yeah. So just kind of ... I want expansion and flexibility and stability.

Desmond Peeples:

Oh that too?

Jarvis Green:

And stability, right? Like knowing that JAG is rock solid and that I can be weaving in and out. Not in and out, but like in and out of like ... At this point of the year, this show is happening. A team is there, it's running. I'm answering emails while

teaching at Dartmouth or teaching somewhere or directing there. You know what I mean? So that's kind of my dream.

Jarvis Green:

I want to tap into film as well. Yeah. I recently worked on a project and really enjoyed that process of filmmaking and it's way less ... I wouldn't say complicated, but the hustle and bustle of theatremaking versus making film, it's just completely different and I really enjoyed that, so yeah.

Desmond Peeples:

So mote it be.

Jarvis Green:

Hey, come on now. Speak it into existence, [inaudible]. Yes, and so it will be ashay! Asay?

Desmond Peeples:

Ashay! Oh, well, is there anything else you wanted to say about Theatre on the Hill before we wrap up?

Jarvis Green:

I just want to give a nod to Nehpriei Amenii who is a Black woman who designed our set and it was beyond my imagination of what's possible and I just want to give her a shout out and ...

Desmond Peeples:

The set designs that were shared on Instagram?

Jarvis Green:

The set designs, yeah, yeah.

Desmond Peeples:

The photos, well the renderings there...

Jarvis Green:

The renderings.

Desmond Peeples:

Are beautiful.

Jarvis Green:

Yeah, Nehpriei Amenii designed our set and so just grateful for her and also grateful for everybody that is working so hard right now on this project. So come see some theatre, eat some great food, and be in company with some really gorgeous wonderful humans.

Desmond Peeples:

And that's our show. You can learn more about Jarvis, JAG Productions, and how to get thee to Theatre on the Hill in our show notes at vermontartscouncil.org/podcast. Vermont Made is a production of the Vermont Arts Council, the primary provider of funding, advocacy, and info for the arts here in Vermont, which is the traditional

and unceded territory of the Abenaki people.
Thank you for listening.