



August 15, 2022

Dear JAG Patron,

I hope our midsummer letter finds you between sun and shade, taking in the season's blossoms. JAG is deeply thrilled to invite you along with us, once again, to champion the power of creativity and storytelling. As we continue to deepen the roots of the work, we are sprouting boldly and beautifully in and beyond the Upper Valley. We welcome you into our '22/'23 season, *The Freedom Practice!*

As the onslaught of heartbreaking news doesn't seem to end, we all too easily find ourselves in a space where grief and shock are draining our energy and compromising our hope. With the basic human rights of LGBTQ+ people are being threatened once again and the recent attack on reproductive rights, a continued Pandemic, war plaguing Eastern Europe with a global economic impact and ripple of an approaching recession, **freedom and healing** is weighing heavily on our shoulders and we are committed to practicing that liberation through the creativity we produce and the community we foster here at **JAG Productions**.

So, what does that liberation and healing practice look like for JAG?

JAG is making space for theater artists to bring their varying Black cultures and intersectional identities to the work for deep transformations to occur and to be paid competitively for that brilliance. JAG understands that the Black identity is one that is nuanced in culture, identities, and geographies and thrives because of that. By nature of the work, JAG is tasked with dealing with those nuances through the content of the work and the intentionality of the process. Through the projects that we select and the artists that we invite to collaborate and foster, JAG has carved out a space for Black storytellers to dig deep and sit with the beauties and challenges of what it means to be a Black theatre maker creating the canon.

In the book *Radical Black Theatre in the New Deal*, Kate Dossett posits that Black performance community allows for, but never guarantees, social transformation through the process of production and performance. She asks us to look beyond the bodies on stage and think of the "Black performance community" as a wider herd of folk (dramatists, audiences, critics, sponsors, activists, designers, playmakers and donors). This tells us that the folk who fund and fuel the work are integral in the possibility of social transformation through this work.

In the 22/23 season, JAG is grounding ourselves more deeply in the foundation that we began building 6 years ago. Over the last few years, we've been able to embody our ethos in profound ways through **The Black Joy Project**, our continued JAGfests, and the conception of Theatre on the Hill. JAG is proud to have claimed the space needed for Black, Black queer, and Black trans storytelling to thrive. This season we will be standing in our power, full faith in our foundation. In 2020, we were able to tend to our roots thanks to our community of supporters. This season is another opportunity to recommit to the promise of an artistic sanctuary for creatives seeking rejuvenation, time for reflection, and a space in nature to develop the art that will change the world.

Over the last few years, we've put deep focus on process, being an incubator for artists and projects to retreat into rest and rigor with this work. In 2020, we invited 17 artists to a farm in Waitsfield for a month-long residency investigating Black performance methodologies and processes. This project centered the intersection of rest and rigor and asked us to reevaluate what we needed in this process. It has informed how we design programs like JAGfest and Theatre on the Hill. JAG is quickly becoming known for its high-caliber creative experiences by the Black artists who have gotten to engage.



For the year ahead, we are excited to share a full season of theatrical delights that include **Theatre on the Hill** starring Britton and The Sting, the developmental lab of *Urinetown the Musical*, directed by Jarvis Green at our New York Theatre Workshop residency, the world premiere of *demons.* by Keelay Gipson in the spring, our gala **JAG Juke Joint**, and our annual playwrights festival **JAGfest**.

Jarvis Green

Producing Artistic Director

Most sincerely,

A handwritten signature in black ink, appearing to read 'Jarvis Antonio Green', with a long, sweeping horizontal line extending to the right.

Jarvis Antonio Green  
Producing Artistic Director