UNDERSTUDIES (See understudy policy on page 95)
Elliot Ortiz Carlos N. Lopez
Yazmin Ortiz, Haikumom Mildred Ruiz-Sapp
Fountainhead Barzin Akhavan
Chutes&Ladders Rodney Gardiner
Orangutan Jensen Olaya
A Ghost, Professor Aman, Policeman, Ensemble Ramiz Monsef, Danny Walker

*Member of Actors’ Equity Association, the Union of Professional Actors and Stage Managers in the United States

ADDITIONAL PRODUCTION CREDITS
Fight Captain Barret O’Brien
FAIR Resident Dramaturg J. Isabel Salazar
Sign Coach Monique Holt
Sign Interpreters Edwin Cancel, Pam Cancel, Suzanne Lightbourn
Audio Describers Susan Baird
Don Walton, understudy
Open Captioning Alayha McNamara
Spanish Open Captioning Translation Meredith Reynolds

RUNNING CREW
Lights: Stephen Parks
Sound: Scott Kelly
Stage and Properties: Amy T. Hutcheson
Wardrobe Technicians: Courtney Cunningham, Laura M. Dana
Hair and Wigs: Jenn Hill

NOTES TO THE AUDIENCE
Herbal or e-cigarettes may be used in this production.

ACKNOWLEDGMENTS
Chip McDaniel, AutomationDirect; John Nicholson, Avery Street Subway, Ashland

There will be a Spanish open-captioned performance of Water by the Spoonful on September 13. There will be an open-captioned performance on October 25, and a sign-interpreted performance on October 4.

WATER BY THE SPOONFUL

REAL-WORLD CONNECTIONS
Water by the Spoonful—a play that explores the connections between people—is itself connected to two other plays by Quiara Alegria Hudes: Elliot, A Soldier’s Fugue and The Happiest Song Plays Last. All three plays in this series known as “The Elliot Trilogy” (the Pulitzer-winning Water is the middle play) share another connection: They’re all inspired by Hudes’ cousin Elliot, an Iraq war vet who returned home haunted by his experiences. During her research, Hudes interviewed Elliot and other family members, many of whom she wove into the plays under different names and with invented stories. Using loved ones in a literary work without offending them is a fine line many authors walk, and Hudes’ family has been generally supportive. As she put it in a New York Times interview, “I’ve made a fictional story and character out of an emotional truth that they’ve expressed to me.”

THE LANGUAGE OF MUSIC
Music plays more than a background role in all three plays in the trilogy. A trained pianist, Hudes says, “I base the world, the language of the play, on music.” For Elliot, a Soldier’s Fugue, she visualized a Bach fugue—a structure in which several voices play in counterpoint around a single theme. For Water by the Spoonful, Hudes chose jazz, particularly the compositions of John Coltrane, to punctuate the play’s rapid-fire online dialog and its tension between dissonance and resolution. The final play in the series, The Happiest Song Plays Last, features Jíbaro, folk music from Hudes’ Puerto Rican heritage.