

**GRANT AWARD FORM**

**Grant Award Form:** Please complete the Project Questions below and include this page in your Final Report materials submitted to the address below.

The information provided in question #1 - 5 should be the same as the information on your Urbana Arts Grant Agreement with the City.

1. **GRANTEE:** Name of Applicant or Primary Contact:

Andrea del Moral

Address:

1721 1/2 63rd St., Berkeley, CA 94703

Project Title:

AquaTown: A Future HydroHistory

2. **TOTAL AMOUNT OF GRANT FUNDS AWARDED:** \$ 5,000 .00

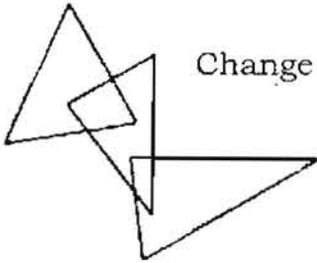
3. **TOTAL AMOUNT OF GRANT FUNDS RECEIVED TO DATE:** \$ 2,500 .00

4. **GRANT PERIOD:** April 1, 2010 through April 15, 2011.

5. **EXPENDITURE DEADLINE:** April 15, 2011.

6. **DATE OF PROJECT COMPLETION:** June 14, 2010.

Post-Project Evaluation  
for  
*AquaTown: a future hydrohistory*



Change of State Performance Project

1721-1/2 63<sup>rd</sup> St.  
Berkeley, CA 94703  
510-684-9950

August 13, 2010

Dear Anna Hochhalter,

Enclosed please find the Final Report for the grant awarded by the Urbana Public Arts Program to Change of State Performance Project to make *AquaTown: a future hydrohistory*, which was completed June 14, 2010.

I hereby certify that I am authorized to approve this Report, which serves as a Request for Reimbursement, that I have reviewed the attached invoices in the amount of \$5,000.00; that all costs claimed have been incurred for the Project in accordance with the Agreement between Change of State Performance Project (Andrea del Moral) and the CITY OF URBANA; that all submitted invoices have been paid; and no costs included herein have been previously submitted.

The opportunity to participate in the growing arts culture in Urbana was incredible for us; *thank you* to the council, the arts commission, and to you for bringing this program to life, and for valuing our efforts and accomplishments.

Warm regards,

A handwritten signature in cursive script that reads "Andrea del Moral". The signature is written in black ink and is positioned above the printed name.

Andrea del Moral  
Artistic Director, Change of State Performance Project

**Post-Project Evaluation**  
for  
*AquaTown: a future hydrohistory*

**1. Accomplishments**

Funds from the Urbana Public Arts Program were instrumental in producing this new work of music/theatre. Grant funds paid stipends to the director, all three theatre artists, and part of a musician stipend. The funds also provided for lodging for two out-of-town participants and space rental for rehearsals and performance.

The production of *AquaTown* included community research, rehearsals in the landscape, and the making and performance of a new work of theatre. We participated in conversation about local water resources, microtonal music, and collaborative process on three radio programs ("Live & Local," WILL, 6/8/2010; "The Prairie Monk"; and "Sunday Open Forum"; both on WEFT, 6/6/2010), hosted an event with Prairie Rivers Network at the Urbana Free Library, provided skill-building and deep creative process for participating artists, and presented four performances at the Independent Media Center.

Community research included many activities. We started in character **to explore the people and events of the Boneyard Arts Festival** in downtown Urbana. This began the connection between studio-based rehearsal and the site of our final performance. It was an important point of departure, literally, especially for our U of I actor, who was very campus oriented, and myself, who hadn't been in Urbana in a year. We had several formal conversations on the topic of local water. Our "**Activist Mapping**" workshop at the University YMCA during the Boneyard Arts Festival engaged participants in conversation about bridging long-term vision and daily actions. We led a **theatrical hydrology workshop** for 6<sup>th</sup> graders at Campus Middle School for Girls, and conducted **interviews with 3 elders** at the Prairie Winds community. We **interviewed hydrologists** George Roadcap and Scott Meyer at the State Water Survey. We **visited Tiny Greens Farm** to observe sustainable water technology in a business setting, **Allerton Park, Crystal Lake Park, and the Dickson Mounds Museum** (Lewistown, IL). We also travelled to Moline, Illinois to learn how Quad Cities communities restore and steward their watersheds. We met with staff and members of River Action and **visited Sylvan Island (one of their restoration sites in the MS River) to create a movement poem** accompanied by micro-udderbot music, which we performed for their annual friendraiser and community awards on April 24<sup>th</sup>, 2010.

**2. Impact on Artists and Organization**

*AquaTown* marks an enormous transition for Change of State Performance Project (CSPP). We were able to produce a project involving more artists than ever before, and we were able to spend more time creating and researching our art than in the past. In our post-mortem discussion, actors reported the impact of this project on them. One noted her new level of understanding and comfort with the outdoors and ecological consciousness. Others stated their new capacity to go deep into creative,

sensory processes, and trust in the director's competence in guiding and supporting their work. Musicians reported their enthusiasm for such a curious collaboration of innovative music, site-specific sounds and stories, and structured mutuality between actors and musicians.

Musical director Jacob Barton reports, "Working on this project was my first experience as a musical director of an ensemble in a theatrical production. I had the opportunity to facilitate a collaborative composition process, which is significant to me as I continue to expand my composing work into social domains. In working closely with Change of State on such a high-caliber production, OddMusic's organizational capacity, especially with regard to publicity, has been expanded."

The project impacted me as theatre director significantly. Directors mostly learn by doing, and directing *AquaTown* has taught me about what's possible in a few months, and how such a project could benefit from various extended lengths of time. Working with a young cast, I increased my competence in holding multiple skills, and improved my ability to teach missing skills, highlight existing skill, and emotionally support the actors as they bumped against their limits.

As co-producers, *AquaTown* provided us (del Moral and elizaBeth Simpson) the opportunity to build our internal systems of communication, task sharing, and delegation. We are well poised to develop new projects together as a result, knowing each other's styles, strengths, and weaknesses much deeper than before. Del Moral gained experience talking to people across the community, including business owners, teachers, community center staff, IMC staff, media, etc. We also honed our skills in project management, learning to bring people into the project on the production side and set activity in motion for publicity and production in a timely way. This project provided that opportunity differently from past CSPP projects, which have involved touring and therefore less relationship to the home community.

The longterm impact of this grant on CSPP is that we are well positioned to obtain funding for future projects. As we seek funding, we have a well-documented, well-executed project to show, all of which is possible because we were adequately resourced for *AquaTown*. In addition to the Public Arts Program funds, *AquaTown* was funded by over 50 individuals across the country. The support of the Urbana grant lends confidence and legitimacy to our work, and inspires further support not just from other grantors but from our grassroots base.

### **3. Participants**

*AquaTown* involved 14 artists in the creative process. These were: director (Andrea del Moral), three actors (Astarté Howell, Andrew Heathwaite, and Ash Devine), musical director (Jacob Barton), four musicians (Barton, Andy Burton, Jason Finkelman, and Denny Genovese), illustrator (Annie Danger), graphic designer (Chris Hampson), set designer (Carly Nix), costume designer (Ash Devine), lighting designer (Matthew Eberle), overhead projection operator (Jeanine Meyer), and

lobby installation artist (elizaBeth Simpson). There were 10 people in attendance at our YMCA workshop and 10 at our theatrical hydrology class. We interviewed three seniors and two hydrologists. We promoted eleven local businesses in our program and on our website. 54 people participated as volunteers, in roles including stage management, house management, props and set construction, costume assistance, errands, program layout, publicity, dramaturgical research, artistic consultation, video documentation and editing, and providing space to work and sleep.

There were 157 people in attendance during the run. We had anticipated a larger audience, and in reflection have identified two factors contributing to lower attendance. One, we presented at a time of year (early summer) when many Urbana-Champaign residence are away. We anticipated this in students of course, but also a significant number of faculty and non-university related families were reportedly on vacation. We will likely plan future productions for the fall, when people are back in the school rhythm and not yet overly busy or exhausted. The second factor is that this is the first major production Change of State presented in Urbana. Our past shows have been largely word of mouth. We thoroughly publicized *AquaTown*, and its audience was over three times larger than our past ones, though still smaller than anticipated.

Our publicity campaign included: 2500 postcards, which were distributed at events, cafés, the farmers' market, and businesses and mailed to the Urbana City Council, Arts Commission, and Sustainability Commission, and PRN's local list; 200 posters hung around town; previews in the News-Gazette and on smilepolitely.com (included with this report); three radio shows (see section one); email announcements, our website, and Facebook. However, it takes repeated exposure for strangers to come to a show, and our future projections of audience will better reflect our more accurate understanding of our audience in Urbana-Champaign, given that a following builds gradually.

#### 4. Collaborating Partners

Our partnership with **Prairie Rivers Network** was smooth and rewarding. Cecily Smith presented with del Moral at the Urbana Free Library and answered local watershed questions early in the rehearsal process. She also facilitated a mailing to PRN's local members. Smith tabled with PRN information at the final performances.

Our partnership with **OddMusic Ensemble** was very fruitful. We used microtonal instruments from the Instrumentarium, which was indispensable to the final artistic product. The project catalyzed musical director Jacob Barton to expand microtonal musical activity in town with musicians Jason Finkelman and Andy Burton. He was also able to bring longtime microtonal musician Denny Genovese from Florida. Genovese's presence and skill enriched the show, and he spent time in side projects with musicians during and after *AquaTown*, cross-pollinating knowledge and interests. The collaboration between unconventional music and unconventional theatre created compelling topics for discussion on radio shows, and therefore

wider exposure to the listening area of WILL and WEFT of contemporary artistic practices and explorations.

The **Independent Media Center** was a fascinating collaborating partner. In choosing to do theatre in a multi-use space, we had many additional tasks, such as creating lighting, seating, and staging; and drawing theatre audience to a new space. The extra effort was worthwhile, because it allowed us to build multiple relationships with staff at the IMC, and to cross paths with music students, community groups, the radio station, and even post office customers. In accordance with our mission, this located our work in the everyday community of Urbana more than work in any theatre could. We convened for tech meetings here, the musicians rehearsed and met in the OddMusic space, and we knew about and attended other performances. The Shows Group was extraordinarily supportive of *AquaTown*, featuring it in the lobby during June, promoting it in the IMC weekly emails, connecting us with reviewers, and providing assistance in space setup. We arranged for them to sell concessions all four nights, which generated income for the working group.

We partnered with **River Action**, as described above. This provided an excellent foundation in the wider region at the start of our process, and we remained in contact with one member, Diane Gere, throughout the spring, who provided visuals of Iowa watershed management that we integrated into the set design.

#### **5. Adjustments to Budget**

We were able to secure donated space from Parkland College and University YMCA for some rehearsals, and consequently our expenses were less in this area than estimated. Our costs were slightly greater than projected in the areas of printing and housing. The company we received print quotes from went out of business, and we were very happy with our relationship with locally owned Minuteman Press (a franchise). Housing costs were \$25 higher than forecasted.

For the difference between projected and actual expenses in the areas requested from the city (space rental) I am submitting a request for funds toward performer stipends. Projected stipend request was for \$2,380; actual request is for \$2739.50.

#### **5. Additional Comments**

Artists from out of the area further contributed to the arts community of Urbana-Champaign through separate artistic activity. Ash Devine performed music in two cafés and on "Live & Local"; performed music two Saturdays at the Market at the Square; and performed "musical clown therapy" at two senior homes. Andrea del Moral participated in Art & Sol (May 27, 2010) dancing in downtown Champaign. Denny Genovese performed improvisations with psaltery and fiddle pipe in the La Casa Garden Concert June 27, 2010, was a guest on "OddMusic Radio Shower" (WRFU 6/15/2010), and participated in recordings of music from the *AquaTown* score.









## Water on the brain

by Kelly Innes  
for Smilepolitely

Posted Thursday, June 10, 2010 at 8:00 am  
at <http://www.smilepolitely.com/arts/aquatown/>

As if you didn't have enough to worry about already, here's one more thing: peak water. Start with the premise that aquifers aren't constantly fully replenished, regardless of what the water cycle's doing, in part because demand for water steadily exceeds an aquifer's rate of replenishment. The aquifer gives more and more water until it reaches its peak, then gives less and less until nothing's left. You could graph it as a Hubbert curve.

Even better: the remaining water's harder to extract, so it costs more even as you suffer a water shortage. Sure, you might get thirsty, but you also might get to see the state governor literally pray publicly for rain instead of encouraging conservation.

*Aquatown: A Future Hydrohistory* — a "woven collage of music, theater, and dance" being performed June 10th through June 13th at the Urbana-Champaign Independent Media Center — begins with the premise that the Mahomet Aquifer (which gives C-U its water) hits its peak and declines somewhere around 2020. Meanwhile, climate change disrupts central Illinois's rainfall cycles, producing alternate severe wet and dry monsoons. And the oil runs out, so you can't fly around anymore and are stuck where you are — unless you work for UNESCO!

Lit-critic Raymond Williams once speculated that nature contains an enormous amount of unnoticed human history; *Aquatown* stages a future history of everyday life adapting itself to forces of nature.

*Aquatown* imagines how human adaptation to a changed climate might look from the years 2020 to 2070. Written and performed by the Change of State Performance Project and director Andrea del Moral, *Aquatown* features sparse set design and just three actors. These actors stage scenes of future daily life as it adapts to a world in which conservation gets enforced by scarcity. In the schoolroom, the dinner table, the park, the community center, the news bureau, *Aquatown* imagines how our modes of living might adapt for better or worse to a changed world. Scenes and roles shift rapidly, actors sometimes take on more than one role in the same scene, and the whole performance enacts the idea that out of scarcity and conservation, people can find a new sort of abundance.

Of course, *Aquatown* isn't really about the future as much as it's about the present. The performance asks its audience to notice how our habits in the present might be changed to conserve water (and other natural resources) and to live more sustainably in the world. If Hannah Arendt praised drama as the political art par excellence because it stages action, *Aquatown* is a political performance because it offers numerous new possibilities for living and asks its audience how we might live differently together. Drawing on traditions of radical theater in alter-globalization movements, *Aquatown* aims to contest the incessant drone of "There is No Alternative" to how we live with a faith that another world is possible. *Aquatown* stages the possibility.

When even *The Economist* features (as it did in its recent special report on water) an article arguing that human beings have to change how we use water because "to carry on with present practices would indeed be to invite disaster," it is probably time to think about conservation — whether or not Hubbert's curve or "peak water" are real.

*Aquatown: A Future Hydrohistory* will take place at the U-C IMC on June 10th, 11th, and 12th at 8 p.m. and on June 13th at 7 p.m. Tickets are \$12 for adults and \$6 for youth under 19. There's a \$2 discount for seniors and for those not arriving by car. Thursday's show has free admission. And if you want to read a great book about water, check out William Vollman's *Imperial!*

# Calling attention to climate change

Change of State group explores idea of future water issues in the Midwest

by MELISSA MERLI  
merli@news-gazette.com

URBANA — Living on the West Coast and traveling often to Urbana, theater-dance artist Andrea del Moral soon realized Midwest water issues are much different than those along the coast.

She also believes that the issues here are largely invisible to residents of the West.

"We do call it the flyover zone. To me, it's the fly-to zone," said del Moral, who has traveled to Urbana since 2002 to work with School for Designing a Society members, among them choreographer Lisa Fay of Urbana.

Long interested in water issues, del Moral and others have developed a new multimedia theater piece that would

address the issues here.

The world premiere of "AquaTown: A Future Hydrohistory," will be presented four times, with the opening Thursday evening at the Independent Media Center in Urbana.

Set between the years 2020 and 2070, "AquaTown: A Future Hydrohistory" uses images, theater, live music and movement to explore how people will respond to climate change in the Midwest. Characters slip between simultaneous futures in their yearning and struggle for a livable 21st century.

The performance features original microtonal music played on unusual and one-of-a-kind instruments including the Udderbot and the Lambda Starrboard Musical

## If you go

**What:** Change of State Performance Project presents the multimedia piece, "AquaTown: A Future Hydrohistory," which imagines how climate change will affect the Midwest

**When:** 8 p.m. Thursday, Friday and Saturday; 7 p.m. Sunday

**Where:** Urbana-Champaign Independent Media Center, 202 S. Broadway Ave., U.

**Tickets:** \$12 for adults; \$6 for youths younger than 19 (\$2 discount for seniors and those not arriving by car); admission free Thursday

**Reservations:** 689-0111

director Jacob Barton, inventor of the Udderbot, is also a co-founder of Oddmusic-UC, a community musical instrument library at the Independent Media Center.

Del Moral, who directs "AquaTown" but is not a cast member, acknowledged there is no way to really know how climate change will affect the Midwest.

"We're theater people, so we're imagining," she said. "We want people to believe in the possibilities and also a balance. It's not like everything is possible. It's more like, 'Let's not get trapped by our own thinking.'"

She noted that attention to local water management here is growing, with rain gardens being built, prairie restoration taking place, and the Prairie Rivers Network working to protect Illinois rivers for people, fish and wildlife.

"There's quite a lot of innovation here — many people are beginning to think about it and take action," she said.

Please see 'AQUATOWN,' G-2



Judith

From left, Andrew Heathwaite, Astarte Howell and Ash Devi will perform 'in AquaTown: A Future Hydrohistory.'

## 'AQUATOWN'

Continued from G-1

One was University of Illinois dance faculty member Jennifer Monson, who last fall presented her own interdisciplinary water-related piece, "Mahomet Aquifer Project," to bring attention to that source of water. Monson pointed del Moral to hydrologists, farmers and others here who could

give her information.

"That really helped us get our feet on the ground," said del Moral, who lives in Berkeley.

"AquaTown: A Future Hydrohistory," is partly funded by an Urbana Arts Grant. It will mark the fifth performance in Urbana by the Change of State Performance Project based in the San Francisco Bay Area

and Urbana.

Change of State was co-founded in 2005 by del Moral and K. Qilo Matzen. It eventually transformed from a duo to a platform for collaborating artists.

In the past seven years, Change of State has made or contributed to eight dance, dance-theater and theater pieces, presented in the Bay

Area, Chicago, Urbana, West Virginia, Atlanta, Washington state and the upper Midwest.

The performances have taken place in living rooms, a cemetery, an opera house, a hotel, an outdoor kitchen and many small arts spaces.

Change of State has been financially sponsored since 2006 by CounterPULSE, a San Francisco-based nonprofit theater, performance space, community center and gallery.

**G** The News-Gazette  
Sunday, June 6, 2010

Editor Tony Mancuso: 217-351-5219; tmancuso@news-gazette.com

**Fiscal Report**  
for  
Change of State Performance Project's production of  
*AquaTown: A Future Hydrohistory*

April 15-June 14, 2010

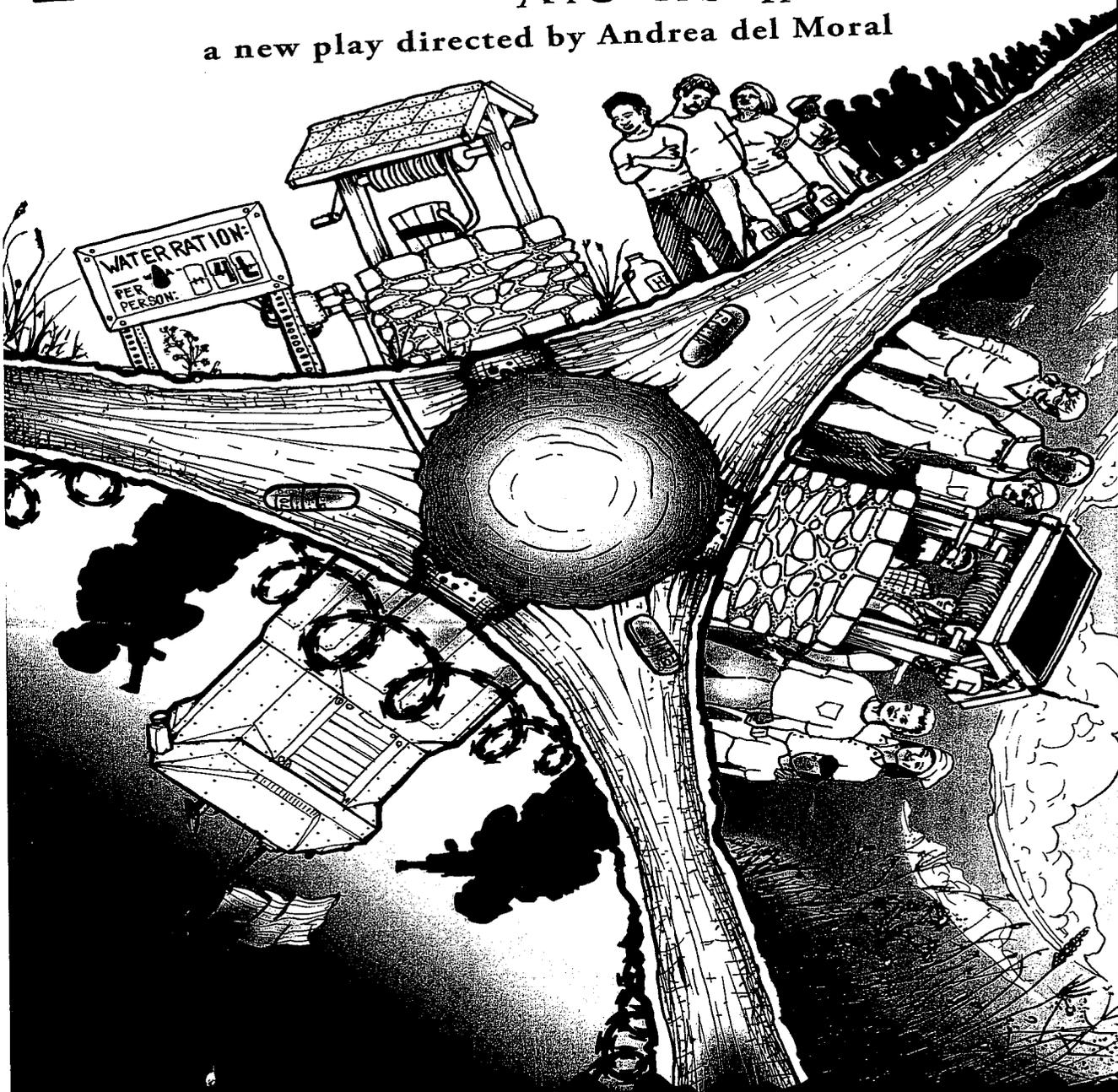
<b>Item</b>	<b>Expense</b>	<b>Notes</b>
Artistic personnel	\$2,739.50	Director, 3 ensemble members, 1 musician
Out-of-Town Artist Housing	\$925.00	
Rehearsal	\$712.50	6 h at IMC, 35.5 h at Channing-Murray Fdn
Performance	\$623.00	4 nights at IMC
<b>Total</b>	<b>\$5,000</b>	

Change of State Performance Project presents:

# AQUATOWN

A FUTURE HYDROHISTORY

a new play directed by Andrea del Moral



## WORLD PREMIERE

Independent Media Center  
202 S. Broadway - Urbana, IL  
wheelchair accessible

June 10-12, 2010 8 pm  
June 13, 2010 7 pm

## TICKETS

\$12 adult, \$6 youth under 19

\$10 for seniors  
+ arriving not by car

Thursday FREE admission

## RESERVATIONS

217-689-0111

[www.changeofstate.org](http://www.changeofstate.org)

CSPP is a fiscally  
sponsored project of



Paid for in part by the  
City of Urbana Arts Grant



Change of State Performance Project presents

# AQUATOWN

a new play  
directed by Andres del Moral

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Thursday FREE admission

## RESERVATIONS

217-689-0111

[www.changeofstate.org](http://www.changeofstate.org)

Change of State Performance Project

YOUTH 18



Change of State Performance Project is a fiscally sponsored project of

YOUTH 18

University of Illinois Urbana-Champaign

**SOME RESOURCES TO GET YOU STARTED**

**ORGANIZATIONS**

- ⇒ Prairie Rivers Network: [www.prairierivers.org](http://www.prairierivers.org) (river restoration)
- ⇒ Heartland Pathways: <http://prairiemonk.org/heartlandpathways/>
- ⇒ Grand Prairie Friends: [www.grandprairiefriends.org](http://www.grandprairiefriends.org) (prairie/woodland restoration)
- ⇒ Food & Water Watch: [www.foodandwaterwatch.org](http://www.foodandwaterwatch.org) (helping towns keep H<sub>2</sub>O public)
- ⇒ Red Vistas: [www.laredo.org](http://www.laredo.org) (western hemisphere network of water rights movements)
- ⇒ Indigenous Environmental Network: [www.ien.org](http://www.ien.org)
- ⇒ Greywater Action (formerly Greywater Guerrillas): [www.greywateraction.org](http://www.greywateraction.org)

**BOOKS**

- ⇒ *Dam Nation: Dispatches from the Water Underground* by Wocalf-Biskine, Cole, & Allen, eds. \*on sale at the merch table!
- ⇒ *Gaid's Garden: a guide to home-scale permaculture* by Toby Hemmway
- ⇒ *Community Guide to Environmental Health* by Jeff Conant and Pam Fadem
- ⇒ *The Essential Agrarian Reader: The Future of Culture, Community, and the Land* by Norman Wirzba, ed.

*AquaTown* is a production of Change of State Performance Project:  
[www.changeofstate.org](http://www.changeofstate.org)  
[info@changeofstate.org](mailto:info@changeofstate.org)

**THANKS TO OUR SPONSORS**

CSPP is a fiscally sponsored project of:



Paid for in part by the City of Urbana Arts Grant

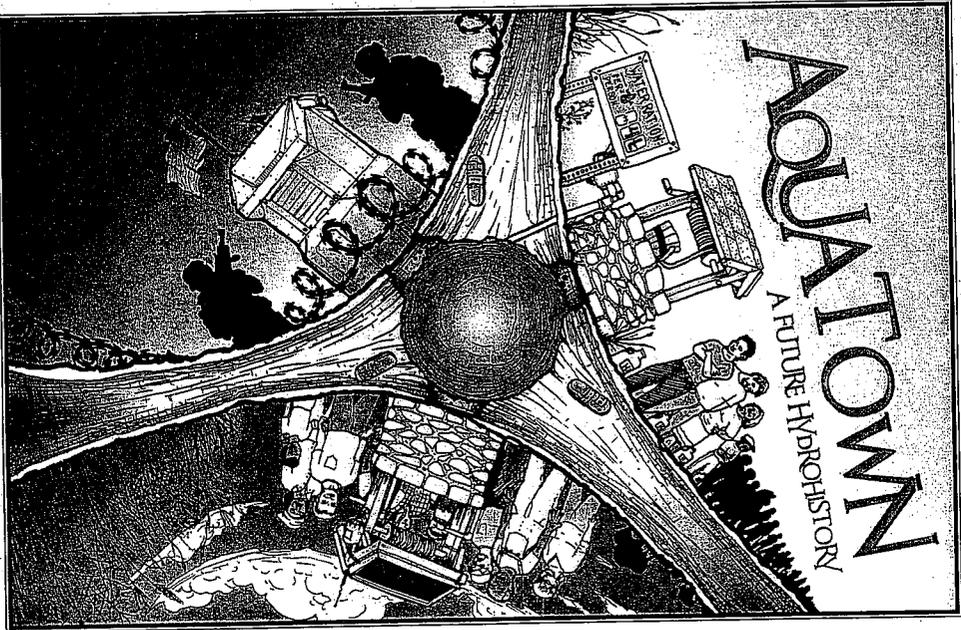


CSPP is delighted to partner with



PrairieRiversNetwork in the making of AquaTown.

Cover illustration by Annie Danger: <http://anniedanger.webs.com/>



# AQUATOWN: A FUTURE HYDROHISTORY

written by Andrea del Moral  
 In collaboration with Astarté Howell, Ash Devine, and Andrew Heathwaite

**ORIGINAL SCORE** directed by Jacob Barton and composed by the musicians  
*'Til Ya Get to the Well, Who You Are* and *Dragon Song* by Ash Devine  
*22-Tone Blues* by Andrew Heathwaite

**CAST OF CHARACTERS**  
 Stella, Jean, Kelly, Angie, General, and others Ash Devine

John Becker, Roger, Fred Featherstone, Blaze Andrew Heathwaite  
 Southerland, Umesh, Jeremy, Joshua, and others

Brightie, Tasia Molodun, Sue Johnson, Shelly, Erin, Alexia, Astarté Howell  
 and others

National Guard, Narrator James Burton

**MUSICIANS**  
 Jacob Barton, James Burton, Jason Finkelman, Denny Genovese

**CREW**  
 Lighting Design: Matthew Eberle Projections & Puppets: Carly Nix  
 Costumes: Ash Devine Projector Operator: Jeanine Meyer  
 Lighting Operator: Matthew Eberle Stage Manager: Carly Nix  
 House Manager: Sarah Haas Poster Illustration: Annie Danger  
 Poster Design: Chris Hampson

**OPENING INSTALLATION IN LOBBY**  
*Is It Worth It?*  
 Created and performed by Elizabeth Simpson

*Local, Organic, and Natural Foods*

## COMMON GROUND FOOD & COOP

*Summer Hours: M-F & Sun 9am-4pm, Sat 10am-4pm*

## SEQUENCE OF SCENES

Protest at the Water Company (Pre-divergence)

	Future 1	Future 2	Future 3	Out-of-Time
Phone Call to UNESCO	Community Builds & Defends a Well			
UNESCO Callback				
Ozo News #1				
Environmental Guilt Support Group #1				
Blues: 'Til Ya Get to the Well				
	Meeting #1			
		AquaTown News #1		
		Nothing Bad Ever Happens		
UN Orientation				
Neighborhood Info Session		Dinner @ General's		
INTERMISSION				
Canadian Restoration Class				
Rain Barrel Oblivion				Well Pumps
Environmental Guilt Support Group #2				Song: Who You Are
	Meeting #2			
Ozo News #2				
Playing Raindrops				AquaTown News #2
Angie Calls the Dragon				

WHAT'S UNDER AQUA TOWN  
(BESIDES THE MAHOMET AQUIFER)

Future 1	Future 2	Future 3	Out-of-Time
Dreaming to the Dragon Cave	Meeting #3	Visiting Grandmother	
Environmental Guilt Support Group #3			How to Drink
22-Tone Blues			Walnut Harvest
		The Bribe	
		Portal in a Box	
			Tumultuous Life of Water Molecules
		The Speakeasy	
			Return of the Bison
			Quiet on the Windy Prairie



# V. Picasso

tapas bar and lounge

214 W. Main St. Urbana  
217-328-0122

*live bands on wednesdays 9-11 pm \$3.00 cover  
salsa night on fridays 10-3 am no cover  
dj nights on saturdays 9-close no cover*

This show is one manifestation of ongoing questions and obsessions of mine. We are living in the beginning of the aftermath of the "American Century," and as a society we face increasingly difficult and drastic decisions. As Stelia says in *Aqua Town*, "unpredictable's pretty predictable to me." Change means opportunity for many possible futures, and I am fascinated with how we end up in one versus the others.

And so, the premise of *Aqua Town*: Facing drastic change of circumstances, what choices can a community make, and what outcomes could ripple through generations?

We explored 3 possible futures:

- In future 1, the UN arrives to save us from our own floundering government, and controls resources in a paternalistic Peace Corps-esque role reversal. Internationals use technology to meticulously ration and monitor resources, notably water.
- Neighbors build a well at the confluence of backyards in future 2, and they succeed in defending it against the National Guard. In the absence of national or international infrastructure, smaller-scale methods of getting food, water, and energy proliferate. But residual inequalities in access, skill, and relationship make survival hard to work out.
- In future 3, life in Aqua Town serves the dwindling global elite. A military siphons water, knowledge, skills, and food out of the region. The media blatantly denies disparity and scarcity, but repression also fuels a covert movement expanding sustainable technology, harvesting wild local foods, and horizontal communications.

Because we made this show in Urbana-Champaign, we probed locally specific oddities: the relationship between shallow and deep groundwater, "too much water at all the wrong times," drain tiles, and the metal chamber that catches surface water into an open ditch colloquially called "the Boneyard."

From Cochiabamba to Chumbawamba, we peeked our noses far beyond Champaign County. We drew from pop culture, international popular movements, corporate news, food subcultures, disturbingly hard-to-find traces of Indigenous peoples, junk piles and storage barns, native plants, esoteric science, hydrologists' complex assessments, reminiscing (and imagining) the 80s, old and young people of Champaign County. A few of us composed performance on an ex-industrial island in the Mississippi. We made lists, recordings, and notes.

Throughout the spring, manmade catastrophes unfolded around the world. But oil spills, earthquakes, and tropical storms don't make *AquatuTown* more relevant; if we'd made this show 2 years ago the synchronous event could've been the lowa floods. And many years, local drought and flood reached news-headline magnitude—we were astounded when we found dozens of such headlines in the Urbana Free Library history room. Makes me wonder how anyone can doubt water's untamable power, and that if we cross it, it always crosses us back.

Many technologies already exist that will be part of multi-generational, sustainable culture. We don't show you how to use them in this show, so we hope you'll see the resources we recommend in this program.

Many of *AquatuTown*'s characters are kids, even though this isn't children's theatre. In the actors' improvisations, the kids were compelling. I think there are 2 reasons for this: Young people don't have power to change the major infrastructure of society. Most adults aren't organized or taught to do this either. In this way, we struggle against dysfunctional and unjust systems similarly to young people. They are more overt about it, however, and they also play, and are willing to consider new possibilities. All of which makes for good theatre.

Lastly, please stick around to talk after the show. Or write us a note, send an email, talk to one another. We're so glad you're here!

—*Andrea del Moral*

### SOME NOTES ON THE MUSIC, BY THE MUSIC

I began as a fly on the wall of the actors' rehearsal process. Everything was input, nothing was yet relevant. As the narrative substance of *AquatuTown* crystallized, it became clear that different musics could sharpen the differences between the alternate futures at different times. People's culture is, at any given moment, completely sure of itself, confident and consistent. It endures change but never remembers the way its rights used to be wrong (that's for the historian and the audience to do). In the same way, the 'theme' heard at the beginning has a certain 'groove' to it, which changes over time and timeline, but never stops being a groove. What you will hear of me includes this, and more—songs written by the actors, sound environments to climb inside, bald symbolisms. I took shape from collaborative improvisation, of each person listening for the world that needs them. Somehow, out of such a variety of musical backrounds as these fantastic people had, an ensemble emerged.

The production was in partnership with OddMusic UC, and makes use of the Oddmusic Instrumentarium, a community library of musical instruments that lives in the basement of the UC-IMC. Many of these instruments, such as the atonal dulcimer, Lambdoma Starboard, sport alternative tuning systems which the piano has only dreamt of. Others, like the khaen and the Hawaiian lap steel, are only slightly unusual, and must be played in unusual ways just to keep up. If you're curious or confused about anything you hear or see, don't be shy to ask us about it!

—*Jacob Barton*

### PERFORMER BIOS

Ash Devine (Ensemble Actor) has a BA in Theater and Community Arts from UNC-Asheville, and studied with the CashdunnHeit Institute and Patch Adams. Originally from Blacksburg, VA, Ash now tours nursing homes and community settings to facilitate participatory music and clowning. In the works is an "educational clown tour" with other grassroots artists to combine musical and collaborative performance with community outreach programs for youth. Her debut album "Bird must fly" was released in January 2010. Find out more or listen to her music at [www.junyspace.com/ashdevinemusic](http://www.junyspace.com/ashdevinemusic).

Andrew Heathwaite (Ensemble Actor) composes music, language and situations, with special interests in Performance in Everyday Life, cybernetics, puppetry, social design, song-writing, and microtonal pedagogy. In 2009, he collaborated in founding Oddmusic Urbana-Champaign, a compositional co-op and musical instrument library based out of the Urbana-Champaign Independent Media Center and focused on community-building around underrepresented musics. Since 2008, much of his work in composition and performance has been in collaboration with the School for Designing a Society. Prior to that, he studied music education at the Crane School of Music in Potsdam, New York.

Astarié Howell (Ensemble Actor) is a sophomore at the University of Illinois in the Theatre Studies Department. She was an assistant director on *The Hip-Hop Project: Insight to the Hip-Hop Generation* and *Impulse 24/7* at the Armory Free Performing. She was also in *Spot Theatre* and *Impulse 24/7* at the Armory Free Theatre. She is glad to be a part of *AquatuTown* and would like to thank her family for all the love and support.



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Elizabeth Simpson (Performer, Co-Producer) provides organizational direction for CSPP. She has been doing performance art incorporating vocal composition, puppetry, fire spinning, street theater, and storytelling since 1994. She specializes in projects that engage collaboration with multiple artists, especially with people who would not call themselves "Artists." Having had the opportunity to study Theater of the Oppressed on multiple occasions with Augusto Boal and Story Circles with John O'Neal (Free Southern Theater), Elizabeth teaches creative anti-oppression workshops throughout the country in academic and community settings. Recent accomplishments include a position as Artist-in-Residence at Goddard College in 2006, receipt of the Heinz von Foerster Prize in 2007, and recipient of the Here and Now grant from the Urbana Public Arts program.

Andrea del Moral (Director, Producer) originally from Seattle, resides in Berkeley, California. She co-founded CSPP in 2005 and has created, performed, and/or produced 9 dance and physical theatre pieces with CSPP collaborators. The most recent of these is the play *Take This House (and Flood It Away)* with K. Qilo Matzen, which toured along with pieces by Jacob Barton and Elizabeth Simpson, throughout the upper Midwest in 2009. Her work is influenced by a commitment to environmental justice and collective empowerment, and training in Skinner Releasing Technique, improvisational dance and theatre, contemporary dance, clowning, writing, and somatic healing. She prefers lists to diatribes.

James Burton (Percussion) likes to play music. He studied music composition and performance at the University of California, San Diego. Some of his favorite long-term collaborations include Skeleton Key Orchestra, The Taco Shop Poets, The Drinks, Something Strange Is Afoot. James always enjoys exploring new ways to interact with other musicians/artists/people, and currently he's excited to be a participant in *AquaTown*.

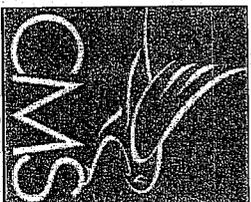
Jason Finkelman (Live Laptop) specializes in the berimbau, an Afro-Brazilian musical bow, and performs on a wide variety of African and Brazilian instruments, many handcrafted by Adimu Kuumba. His artistic concerns focus primarily on the performance of improvised music and composition for dance, theater, and film. In recent years Jason has been exploring the use of live laptop electronics, as featured in *AquaTown*. He leads the Urbana Champaign-based projects Petrocene3 and Nu Orbit Ensemble, is a member of the didjeridu led, groove oriented rock band Tree Thump, and is a founding member of the New York-based ambient, avant world trio Straylight.

Denny Genovese (Musician) tunes his musical instruments to an ancient scale which he has augmented to accommodate the increased sophistication of contemporary life. A graduate of New College of Sarasota, Florida, he has studied privately with Ery Wilson, Ivor Darreg, John Chalmers Jr., Jonathan Clasier, Ralph David Hill and George Secor. Denny is president of the World Harmony Project

inc ([www.WorldHarmonyProject.com](http://www.WorldHarmonyProject.com)), a nonprofit cultural and educational organization, devoted to the development and proliferation of music and instruments in the Extended Just Intonation tuning system. The instruments he plays for *AquaTown* include Hawaiian Lap Steel Guitar, Starboard, Fipple pipes, Psaltery, Electric Mbira, Slide whistle and Harmonica.

Carly Mix (Puppet and Projector Illustrations, Stage Manager) is a multimedia everythinker with a particular focus in non-commercial radio. Her recent theatrical interests include creating new aural and visual landscapes where new contexts can be explored, and shadow puppets.

Jacob Barton (Musical Director, Musician) is a composer and multi-instrumentalist whose work focuses on microtonal practice and theory. Jacob studied composition at Rice University, where he instigated the Seventeen Tone Piano Project concert series. At the School for Designing a Society, Jacob co-invented the ludehot (a slide woodwind instrument) and began experimenting with composing in the domain of everyday life. A resident of Urbana, Jacob co-founded Oddmusic-UC, a compositional co-op and instrument library at the Independent Media Center, where Jacob currently volunteers as a member of AmeriCorps.



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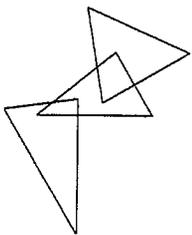
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