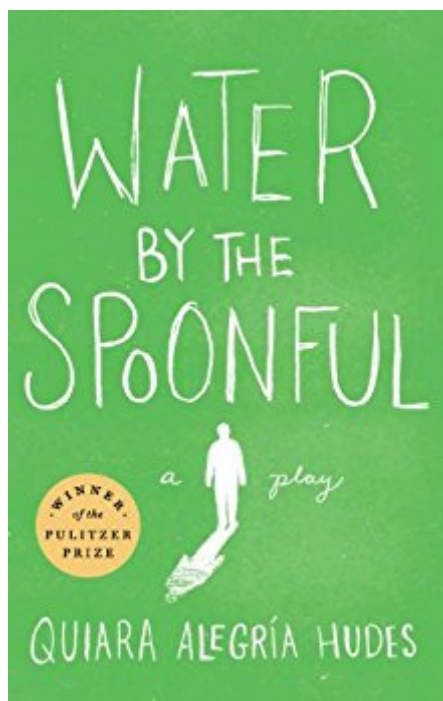


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Water By The Spoonful



Synopsis

"Hudes brilliantly taps into both the family ties that bind as well as the alternative cyber universe. . . . Her dialogue is bright, her characters, compelling. . . . It's only when cyber meets the real world that anger gives way to forgiveness and resistance becomes redemption; the heart of the play opens up and the waters flow freely."—Variety"A very funny, warm and, yes, uplifting play with characters that are vivid, vital and who stay with you long after the play is over."—Hartford Courant"Ms. Hudes possesses a confident and arresting voice."—The New York TimesWinner of the 2012 Pulitzer Prize for Drama, Quiara Alegria Funes's drama is a heartbreaking, funny, and inspiring account of the search for family in both conventional and unconventional places.Somewhere in Philadelphia, Elliot has returned from Iraq and is struggling to find his place in the world, while somewhere in a chat room, recovering addicts forge an unbreakable bond of support and love. The boundaries of family and friendship are stretched across continents and cyberspace as birth families splinter and online families collide.Water by the Spoonful is the second installment in a trilogy of plays that follow Elliot, a young veteran of the Iraq War. The trilogy's first play, Elliot, A Soldier's Fugue, was a finalist for the 2007 Pulitzer Prize and will be published by Theatre Communications Group concurrently with Water by the Spoonful. The trilogy's final play, The Happiest Song Plays Last, premiered in April 2012 at Chicago's renowned The Goodman Theatre.

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Customer Reviews

This is a very original, densely emotional and verbal play. It relies on the conceit that the same set of characters operate by different names on different sides of the stage - one representing their everyday reality, the other their relationships on the internet under different names. I have not seen it, but I found it complex to visualize, and like a film it relies on visual metaphors to communicate its full meaning. Reading it made me want to see it. It explores the bizarre discrepancies in our lonely real lives and our gregarious online lives in a way that ultimately seems deeply -- and counterintuitively hopeful. The publication would benefit from photos or drawings that help the reader follow the characters in their different incarnations.

Bought the text after seeing a production of the play. This is really powerful stuff--and very timely (one of the characters is an Iraqi War vet). One especially clever writing technique is having the characters from a "chat room" speak what they are posting--but without any obvious/literal typing on a keyboard. In performance, this allows the actors to look at each other, and interact (sometimes, quite closely). As you read the play, it's easy to "miss" this, and forget that these people are miles apart--both physically and psychologically. Despite the many heartbreaking themes, there is considerable humor--again, easy to miss if you are not attuned to irony/sarcasm. And, although the play is painful, it ends on notes of hope and optimism.

A superb play and winner of the 2012 Pulitzer Prize for Drama. Hudes won the Tony Award for best musical for "In the Heights" in 2008. She was also nominated for the Pulitzer in Drama for "Elliot, A Soldier's Fugue" - the main character in that play is a significant figure in this one. The story centers around a Puerto Rican family scattered around Philadelphia. Elliot is an Iraq Vet with a limp who works at a Subway Shop. Yazmin is his cousin and close confidant - she recently started working as an Adjunct Professor in music. His birth mother is Odessa, a recovering crack addict. He was not raised by her, but rather his Aunt, Mami Ginny. Odessa runs a website where recovering crack addicts from around the world check in and give each other support. Elliot has a hard time

reconciling this reformed version of her from his childhood experiences. The dialogue is excellent, and the story moves along well. There is conflict, wrestling with demons and one of the finest eulogies to be found in literature.

Yes, many can say that, this play is gritty... this connection of technology in the true face of humanity is a real comment on our social structure in the "flat" world we live in today. The Internet masks us, but the mask is torn off in this play. Simply beautiful.

This play is a lovely read. The characters are well-developed, each with human flaws but a sense of hope surrounding each of them. This play explores relationships within a blood family, as well as relationships within an online chat room family of recovering crack addicts. Each character struggles with forgiveness of self and forgiveness of others. At the end of the play, each character has to go down the road that is right for him/her - and the choice for each person varies depending on their own needs. It's a complex look at life that does not have the neat and tidy Disney ending, but ends in a way that is satisfactory. Most characters grow and change as they face the situations of the play. An extremely satisfying read.

Quiara does a great job in the transitions from scene to scene. The story is captivating but ends abruptly at a point where you don't want it to end. Out of the three scripts they follow this story *Water by The Spoonful* is the best one. It doesn't require the reader or viewers to have read the previous script. It touches the subject of drug abuse, death, and family.

A very interesting concept with the chatrooms and the changes of scenery. I hope to get a chance to watch it performed some time, because I'm curious to see how a director will handle the obvious challenges.

I loved this. An online chat room for crack addicts. One sponsor flies all the way to Tokyo to be there for a sponsee. A sponsor with six years relapses, a newbie with one day stays by her in the hospital, then takes her to rehab. Loved this.

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