

# Water By The Spoonful By Quiara Alegria Hudes

## Eleanor Wachtel

**Water by the Spoonful** Quiara Alegria Hudes, 2013 THE STORY: Somewhere in Philadelphia, Elliot has returned from Iraq and is struggling to find his place in the world. Somewhere in a chat room, recovering addicts keep each other alive, hour by hour, day by day. The boundaries of family and communi

*A Study Guide for Quiara Alegria Hudes's "Water by the Spoonful"* Gale, Cengage Learning, A Study Guide for Quiara Alegria Hudes's *Water by the Spoonful*, excerpted from Gale's acclaimed *Drama for Students*. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust *Drama for Students* for all of your research needs.

**Water by the Spoonful (Revised TCG Edition)** Quiara Alegria Hudes, 2017-07-10 "How many plays make us long for grace? *Water by the Spoonful* by Quiara Hudes is such a rare play; it is a yearning, funny, deeply sad and deeply lyrical piece, a worthy companion to Hudes's *Elliot, A Soldier's Fugue*. The play infects us with the urge to find connection within our families and communities and remains with us long after we've left the theater." -Paula Vogel, Pulitzer Prize-winning author of *How I Learned to Drive* "Hudes's writing is controlled and graceful. Each of the play's 15 short scenes is perfectly balanced, the language both lyrical and lucid." -Richard Zoglin, *Time* "For a drama peopled by characters who have traveled a long way in the dark, *Water by the Spoonful* gives off a shimmering, sustaining warmth. Ms. Hudes writes with such empathy and vibrant humor about people helping one another to face down their demons that regeneration and renewal always seem to be just around the corner." -Charles Isherwood, *New York Times* Winner of the 2012 Pulitzer Prize for Drama, *Water by the Spoonful* is "a rich, brilliant montage of American urban life that is as dazzling to watch as it is difficult to look away from" (Associated Press). Somewhere in Philadelphia, Elliot has returned from Iraq and is struggling to find his place in the world. Somewhere in a chat room, recovering addicts forge an unbreakable bond of support and love. The boundaries of family and community are stretched across continents and cyberspace as birth families splinter and online families collide. *Water by the Spoonful* is a heartfelt and poetic meditation on lives on the brink of redemption and self-discovery during a time of heightened uncertainty, "as startling and innovative and human on the page as on the stage" (Junot Díaz, Pulitzer Prize-Winning author). Hudes's cycle of three plays began with *Elliot, A Soldier's Fugue* (Pulitzer Prize finalist) and concludes with *The Happiest Song Plays Last*. Quiara Alegria Hudes is the author of the Pulitzer Prize-winning

Water by the Spoonful, the Tony Award-winning musical In the Heights and the Pulitzer Prize finalist Elliot, A Soldier's Fugue. Her other works include Barrio Grrrr!, a children's musical; 26 Miles; Yemaya's Belly and The Happiest Song Plays Last, the third piece in her acclaimed trilogy. Hudes is on the board of Philadelphia Young Playwrights, which produced her first play in the tenth grade. She now lives in New York with her husband and children.

*Quiara Alegría Hudes, Water by the spoonful* Dominik Banhold,2018

*A Study Guide for Quiara Alegria Hudes's Water by the Spoonful* Cengage Learning Gale,2018

**Elliot, A Soldier's Fugue** Quiara Alegría Hudes,2012-11-20 Elliot, A Soldier's Fugue is that rare and rewarding thing: a theatre work that succeeds on every level while creating something new. The playwright combines a lyrical ear with a sophisticated sense of structure to trace the legacy of war through three generations of a Puerto Rican family. Without ever invoking politics, Elliot, a Soldier's Fugue manages to be a deeply poetic, touching and often funny indictment of the war in Iraq.—The New York Times From Quiara Alegría Hudes, the Pulitzer Prize-winning author of Water by the Spoonful, comes this companion play, itself a Pulitzer finalist. In a crumbling urban lot that has been converted into a verdant sanctuary, a young Marine comes to terms with his father's service in Vietnam as he decides whether to leave for a second tour of duty in Iraq. Melding a poetic dreamscape with a stream-of-consciousness narrative, Elliot, A Soldier's Fugue takes us on an unforgettable journey across time and generations, lyrically tracing the legacy of war on a single Puerto Rican family. Elliot, A Soldier's Fugue, a finalist for the 2007 Pulitzer Prize, is the first installment in a trilogy of plays that follow Elliot's return from Iraq. The second play, Water by the Spoonful, received the 2012 Pulitzer Prize and will be published by Theatre Communications Group concurrently with Elliot, A Soldier's Fugue. The trilogy's final play, The Happiest Song Plays Last, premiered in April 2012 at Chicago's renowned The Goodman Theatre.

**The Happiest Song Plays Last** Quiara Alegría Hudes,2015-01-01 THE STORY: In a barrio living room in North Philly, an activist-turned-music-professor moonlights as the local soup kitchen queen, cooking free rice and beans for any hungry neighbor. Halfway around the world, her cousin relives his military trauma on the set of a docudrama that's filming in Jordan. With the Egyptian revolution booming in the distance, these two young adults try to sing a defiant song of legacy and love in the face of local and global unrest.

**Miss You Like Hell** Quiara Alegría Hudes,Erin McKeown,2018-11-06 “This is a fresh take on the American road story, filled with people and ideas we rarely get to see onstage...It offers two seriously rich roles for women, each with important things worth singing about...Miss You Like Hell is a powerful example of what musicals do best: explore the unprotected border where individual needs and social issues intermix.” —Jesse Green, New York Times A troubled teenager and her estranged mother—an undocumented Mexican immigrant on the verge of deportation—embark on a road trip and strive to mend their frayed relationship along the way. Combined with the musical talent of Erin McKeown, Hudes artfully crafts a

story of the barriers and the bonds of family, while also addressing the complexities of immigration in today's America.

**Sweat (TCG Edition)** Lynn Nottage, 2017-05-22 Winner of the 2017 Pulitzer Prize for Drama Nominee for 3 Tony Awards including Best Play "Lynn Nottage's best work. She offers a powerful critique of the American attitude toward class, and how it affects the decisions we make. Sweat has fraternity at its heart, but also the violence, and the suspicion that can result from class aspirations." -Hilton Als, New Yorker Lynn Nottage has written one of her most exquisitely devastating tragedies to date. In one of the poorest cities in America, Reading, Pennsylvania, a group of down-and-out factory workers struggle to keep their present lives in balance, ignorant of the financial devastation looming in their near future. Based on Nottage's extensive research and interviews with residents of Reading, Sweat is a topical reflection of the present and poignant outcome of America's economic decline. Lynn Nottage is the recipient of two Pulitzer Prize Awards for Drama for Sweat and Ruined. She is the first woman playwright to be honored twice. Her other plays include Intimate Apparel; By the Way, Meet Vera Stark; Fabulation, or the Re-Education of Undine; Crumbs from the Table of Joy; and Las Meninas.

**Daphne's Dive** Quiara Alegría Hudes, 2017-09-29 In a tucked away corner of North Philly, six regulars gather at a neighborhood watering hole. Over twenty years, they turn their collective memories into a vivacious mythology. The tales they'd rather forget, however, keep sneaking up and tapping them on the shoulder. At Daphne's Dive, an aloe plant, a girl's sneaker, a stiff drink, and mounds of trash become talismanic treasures to a group of outsiders trying to be "in" together.

**The Happiest Song Plays Last** Quiara Alegría Hudes, 2014-11-03 As ever, Hudes's writing is poetic but wry, full of swagger and poetry. There's live music, but oh, how the lines sing too. — David Cote, Time Out New York Ms. Hudes draws all her characters with precision and understanding... this warm-blooded play underscores how the disorienting flux of life can be navigated with the help of carefully tended family ties. — Charles Isherwood, New York Times Delightful... Hudes is a very accomplished storyteller, a playwright with an emergent, fulsome American narrative. — Chris Jones, Chicago Tribune At the dawn of the Arab Spring in an ancient Jordinian town, an Iraq War veteran struggles to overcome the traumas of combat by taking on an entirely new and unexpected career: an action-film hero. At the same time, halfway around the world in a cozy North Philadelphia kitchen, his cousin takes on a heroic new role of her own: as the heart and soul of her crumbling community, providing hot meals and an open door for the needy. The final installment in Hudes's three-play cycle, which began with the Pulitzer Prize-finalist Elliot, A Soldier's Fugue and Pulitzer Prize-winner Water By the Spoonful, The Happiest Song Plays Last is about the search for redemption, humility and one's place in the world. Quiara Alegría Hudes is the author of the Pulitzer Prize-winning Water by the Spoonful, the Tony Award-winning musical In the Heights and the Pulitzer Prize finalist Elliot, A Soldier's Fugue. Her other works include Barrio Grrrl!, a children's musical; 26 Miles; Yemaya's Belly and The Happiest Song Plays Last, the third piece in her acclaimed trilogy. Hudes is on the board of Philadelphia Young Playwrights, which produced her first play in the tenth grade. She now lives in New York with her husband and children.

*My Broken Language* Quiara Alegría Hudes, 2021-04-06 GOOD MORNING AMERICA BUZZ PICK • The Pulitzer Prize-winning playwright and co-writer of *In the Heights* tells her lyrical story of coming of age against the backdrop of an ailing Philadelphia barrio, with her sprawling Puerto Rican family as a collective muse. LONGLISTED FOR THE ANDREW CARNEGIE MEDAL • ONE OF THE BEST BOOKS OF THE YEAR: NPR, New York Public Library, BookPage, and BookRiot • “Quiara Alegría Hudes is in her own league. Her sentences will take your breath away. How lucky we are to have her telling our stories.”—Lin-Manuel Miranda, award-winning creator of *Hamilton* and *In the Heights* Quiara Alegría Hudes was the sharp-eyed girl on the stairs while her family danced their defiance in a tight North Philly kitchen. She was awed by her mother and aunts and cousins, but haunted by the unspoken, untold stories of the barrio—even as she tried to find her own voice in the sea of language around her, written and spoken, English and Spanish, bodies and books, Western art and sacred altars. Her family became her private pantheon, a gathering circle of powerful orisha-like women with tragic real-world wounds, and she vowed to tell their stories—but first she’d have to get off the stairs and join the dance. She’d have to find her language. Weaving together Hudes’s love of music with the songs of her family, the lessons of North Philly with those of Yale, this is a multitythmic dive into home, memory, and belonging—narrated by an obsessed girl who fought to become an artist so she could capture the world she loved in all its wild and delicate beauty.

**Yemaya's Belly** Quiara Alegría Hudes, 2007 THE STORY: A Cuban boy is born into a humble farming family, but after his first taste of cold Coca-Cola, he dreams of a world beyond his family's meager acre. Naively yearning to meet the President of America, the play follows his epic journey

**Other Desert Cities** Jon Robin Baitz, 2012 THE STORY: Brooke Wyeth returns home to Palm Springs after a six-year absence to celebrate Christmas with her parents, her brother, and her aunt. Brooke announces that she is about to publish a memoir dredging up a pivotal and tragic event in the f

**Beautiful Thing** Jonathan Harvey, 1999 THE STORY: Jamie and Ste (short for Steve) are teenage neighbors in a working-class housing project in London. Jamie is bookish and shy while Ste is more athletic. Neither one has an ideal home life: Jamie's mother Sandra is bitter over her financi

**Writers & Company** Eleanor Wachtel, 1994

**My Broken Language: a Theater Jawn** Quiara Alegría Hudes, 2024 Quiara Alegría Hudes' stage adaptation of her much-lauded memoir is a joyous celebration of Puerto Rican womanhood in 1990s West Philadelphia. Rather than attempting to tell the story of an entire life in ninety minutes, Hudes selects key moments that mark subtle changes in her sense of self and her place in the world. Through Hudes' eyes we witness her discovery of her mother's Santería practice, her realization that her cousin cannot read despite having graduated from high school, and her own gradual self-discovery through books by Pabla Neruda, Sanda Cisneros, and William Shakespeare. Interlaid between these stories are moments of song, dance, and

ritual that evoke Hudes' boisterous girlhood in a house filled with the Perez women. Five actresses alternate between playing Quiara herself and the other women of the story, emphasizing the communal nature of autobiography. Through this piece, we come to understand how Hudes' plays are in many ways continuations of the stories she was surrounded by as a child--

**My Broken Language** Quiara Alegría Hudes, 2022-01-11 GOOD MORNING AMERICA BUZZ PICK • The Pulitzer Prize-winning playwright and co-writer of *In the Heights* tells her lyrical story of coming of age against the backdrop of an ailing Philadelphia barrio, with her sprawling Puerto Rican family as a collective muse. “Quiara Alegría Hudes is in her own league. Her sentences will take your breath away. How lucky we are to have her telling our stories.”—Lin-Manuel Miranda, award-winning creator of *Hamilton* and *In the Heights* ONE OF THE BEST BOOKS OF THE YEAR: NPR, New York Public Library, BookPage, BookRiot Quiara Alegría Hudes was the sharp-eyed girl on the stairs while her family danced their defiance in a tight North Philly kitchen. She was awed by her mother and aunts and cousins, but haunted by the unspoken, untold stories of the barrio—even as she tried to find her own voice in the sea of language around her, written and spoken, English and Spanish, bodies and books, Western art and sacred altars. Her family became her private pantheon, a gathering circle of powerful orisha-like women with tragic real-world wounds, and she vowed to tell their stories—but first she’d have to get off the stairs and join the dance. She’d have to find her language. Weaving together Hudes’s love of music with the songs of her family, the lessons of North Philly with those of Yale, this is a multimythic dive into home, memory, and belonging—narrated by an obsessed girl who fought to become an artist so she could capture the world she loved in all its wild and delicate beauty. LONGLISTED FOR THE ANDREW CARNEGIE MEDAL

**Critical Perspectives on Contemporary Plays by Women** Penny Farfan, 2021-07-22 Explores how women playwrights illuminate the contemporary world and contribute to its reshaping

**The Seagull Reader** Joseph Kelly, 2008 In 1859, Samuel Butler, a young Cantabrigian out of joint with his family, with the church, and with the times, left England to hew out his own path in New Zealand. At the end of just five years he returned, with a modest fortune in money and an immense fortune in ideas. For out of this self-imposed exile came *Erewhon*, one of the world's masterpieces of satire, which contained the germ of Butler's intellectual output for the next twenty years. *The Cradle of Erewhon* is an examination and interpretation of the special ways in which these few crucial years affected Butler's life and work, particularly *Erewhon* and *Erewhon Revisited*. It shows us Butler the sheep farmer, explorer, and mountain climber, as well as Butler the newcomer to The Colonies, accepting--and accepted by--his intellectual peers in the unpioneerlike little city of Christchurch, sharpening and disciplining his mind through his controversial contributions to the Christchurch Press. But more importantly, the book suggests the depth to which New Zealand penetrated the man and reveals new facets of influence hitherto unnoticed in *Erewhon* and *Erewhon Revisited*. The Southern Alps (Oh, Wonderful! Wonderful! so lonely and so solemn), the perilous rivers and passes, the character and customs of the Maoris--all these blend

to afford new insights into a complex book. Butler was not the first to create an imaginary world as asylum from the harsh realities of this one (Vergil did the same in the Eclogues), nor was he the first, even in his own time, to protest against the machine as the enslaver of man, but his became the clearest and the freshest voice. On the biographical side, *The Cradle of Erewhon* offers new evidence for reappraising the man who for so long has been a psychological and literary puzzle. Why, for instance, did he repudiate his first-born book, *A First Year in Canterbury Settlement*? And why, once safely away from the entanglements of London, did he voluntarily return to them? Answers to these and other Butlerian riddles are suggested in the engrossing account of the satirist's sojourn in the Antipodes.

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