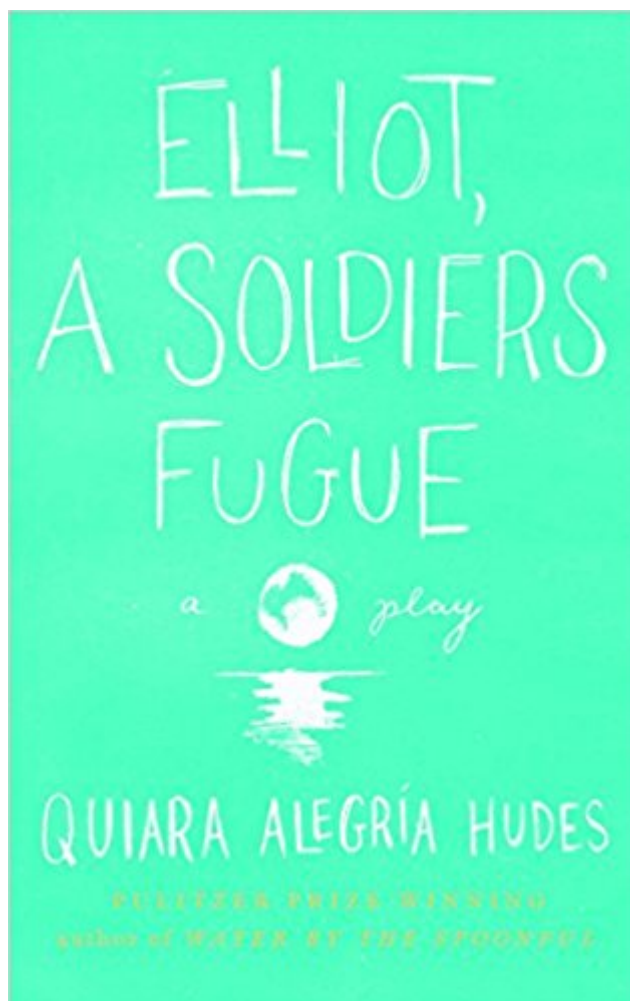


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Elliot, A Soldier's Fugue



Synopsis

Elliot, A Soldier's Fugue is that rare and rewarding thing: a theater work that succeeds on every level while creating something new. -New York Times; A lush and evocative tone poem about the way the landscape of the soul is transformed by war. -Atlanta Journal Constitution; Back home in Philadelphia, Elliot Ortiz, a nineteen-year-old Marine, contemplates his return to Iraq for a second tour of duty after being seriously wounded. In this simple, poignant and achingly evocative play (TimeOut New York), three Ortiz family members recount years of service to their country in wars in Korea, Vietnam and Iraq, and the effects their service has had on the individual, the family and the community they live in. 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. This Pulitzer Prize finalist is the first installment in Quiara Alegria Hudes' The Elliot Trilogy, which continues in Water By the Spoonful (Pulitzer Prize-winner) 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 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.

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Customer Reviews

“Elliot, A Soldier’s Fugue is that rare and rewarding thing: a theater 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 current politics, Elliot, A Soldier’s Fugue manages to be a deeply poetic, touching, and often funny indictment of the war in Iraq.” —Phoebe Hoban, New York Times

“A lush and evocative tone poem about the way the landscape of the soul is transformed by war” —A writer of astonishing lyricism and intellectual rigor.

“Simple, poignant and achingly evocative” —both utterly realistic and profoundly moving

—Jessica Branch, TimeOut New York

“Hudes’s story reaches beyond the politics and pressures of this particular conflict to a collection of more universal observations; of what war means for the person, the family and the society from generation to generation.” —Steven Snyder, The Villager

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The first in a trilogy of plays about the Ortiz family of Northern Philadelphia. Elliot is a Puerto Rican kid who joins the Marines at 18 and goes to Iraq to fight in 2003. He is a third generation combat fighter - his father served in Vietnam and his grandfather fought in Korea. All of their stories are touched upon in this play. Elliot's mother, Ginny, was an Army nurse in Vietnam (where she met his father). Elliot is a regular kid - he was Lenny Dystra for three years in a row for Halloween as a child. Elliot takes a life and later get injured. He comes home a bit broken in body and spirit. He desperately wants to hear from his father about his experiences in Vietnam, but his father has no interest in sharing his 40 year old pain. A candid look at the Veterans' experience.

Overall book carried its plot and was good. A bit difficult for some but very interesting to look at the different perspectives

A deserving Pulitzer finalist; beautiful and easily read straight off the page, easy to visualize with a flexible set and playing space, and complex characters that grow and evolve over the course of the production. Hudes' tale of three generations of war-torn men is a poetic ode to country and history. Told in straightforward scenes, alternating between prelude (in-between; fleeting moments in time) and fugue (times of war), Hudes crafts a masterful and original work of theatre, laying excellent groundwork for both humor and throngs of pain. I would love to see this play performed. Such flexibility, emotional complexity, and immensely lyrical language.

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