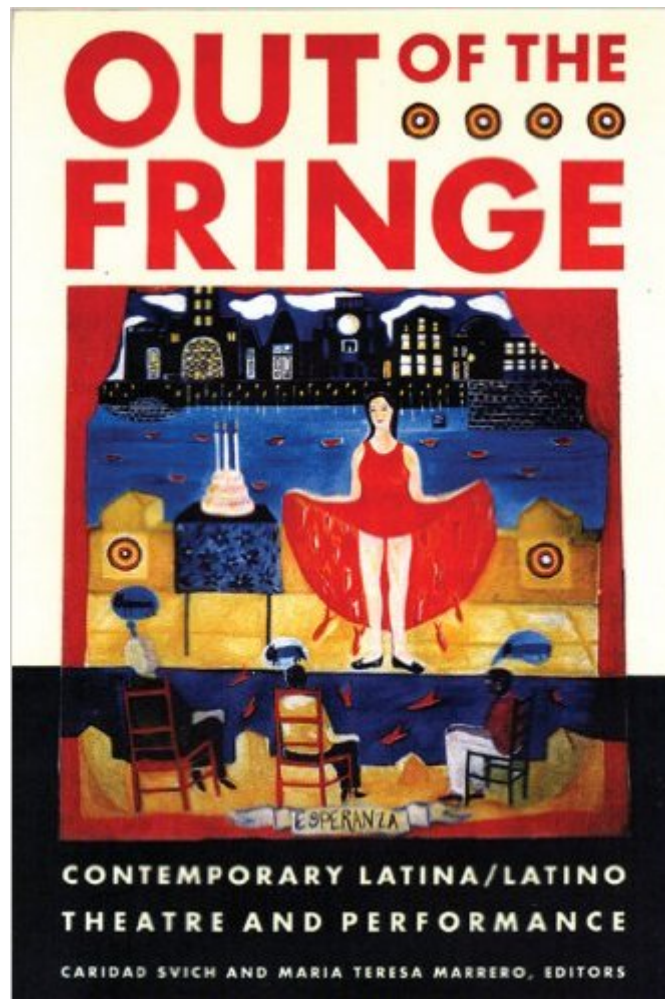


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Out Of The Fringe: Contemporary Latina/Latino Theatre And Performance



Synopsis

There is a new generation of Latina/o dramatists afoot. According to Caridad Svich, editor of *Out of the Fringe: Contemporary Latina/Latino Theatre and Performance*, "There is a wave of dramatists, storytellers and poets, creating work intensely personal and idiosyncratic, eerie and lyrical, metaphysical and emotive. Flourishing within the margins of an already marginalized theatrical environment, they align themselves with resurgent poetry and the spoken-word movement, with alternative music and literature scenes; their work is bred on the economics of poetry and the nurturing of their work outside official venues." Collected here are 10 beautifully inventive, shape-changing, form-molding, poetic masterworks of the American theatre: Luis Alfaro, *Straight as a Line*; Coco Fusco/Nao Bustamante, *Stuff*; Migdalia Cruz, *Fur*; Nilo Cruz, *Night Train to Bolina*; Naomi Iizuka, *Skin*; Oliver Mayer, *Ragged Time*; Pedro Monge-Rafuls, *Trash*; Cherríe Moraga, *The Hungry Woman: Mexican Medea*; Monica Palacios, *Greetings from a Queer Señorita*; Caridad Svich, *Alchemy of Desire/Dead-Man's Blues*

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Customer Reviews

This collection of ten plays is one of the strangest collections I know. Most authors are women. The theme of Chicana women is central and lesbianism is shown as some kind of escape from the Post Colonial Traumatic Stress Syndrome of Chicano men and Chicana women. Among these plays there is a rewriting of Medea's myth from this lesbian point of view that is phenomenal in many ways and particularly in the fact that Medea is making herself a lesbian to protect and save her

motherhood that leads her to killing her own son not to lose him to his father and hence lose her motherhood, not seeing that she kills her motherhood at the same time, which becomes final in the end when the dead son brings poison to his own institutionalized mother and thus terminates her like some kind of vermin. Out of love . . . for sure! At the same time the consciousness of that Post Colonial Traumatic Stress Syndrome is not clearly captured which leads to mourning the dead Chicano soldiers in the American imperialistic wars without denouncing these wars per se. I just wonder if these authors have not integrated themselves too much into American society and particularly American universities that are dealing with Indian or Chicano or Lesbian studies as some kind of attractive gimmicks to have more students. Note the gay theme is nearly totally absent from this collection and yet when mentioned like in the first play of the collection it does not concern Chicanos per se, even if the main part of this first play happens in Las Vegas which is not exactly Chicano or Indian. Enjoy the reading of the reviews as some kind of introduction to that Chicano and Chicana drama which is anyway essential in American culture today, and not only, far from it, the United States.

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