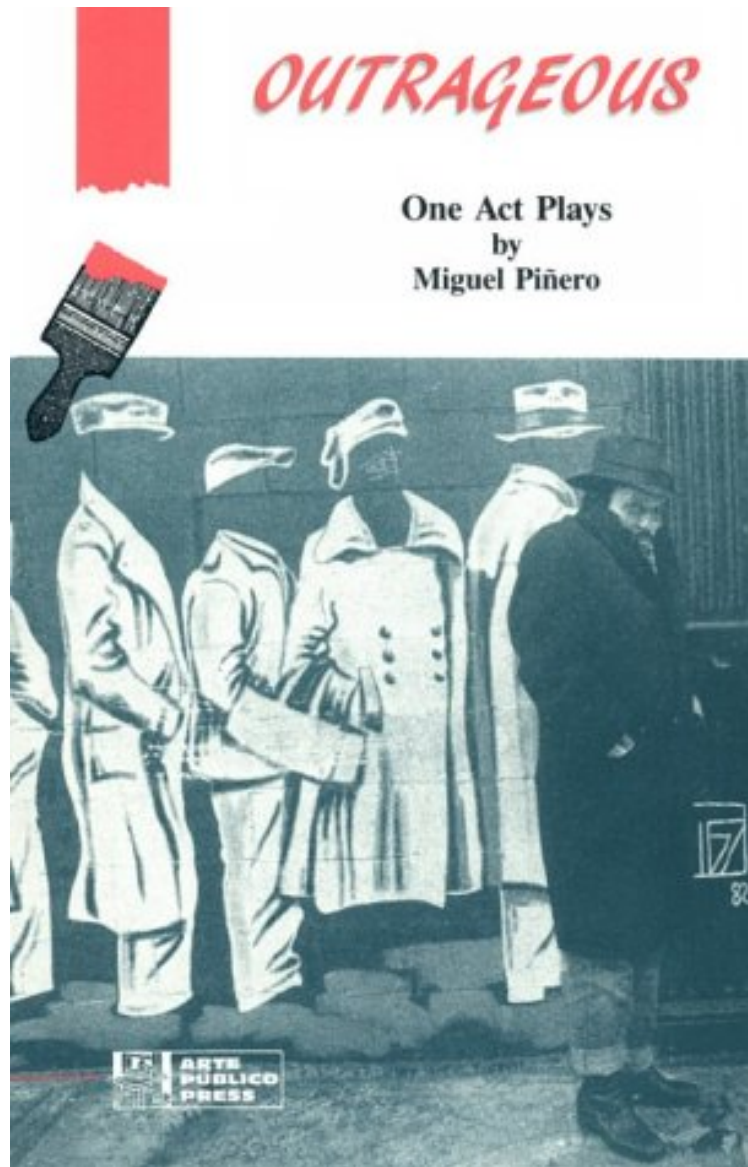


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Outrageous: One Act Plays

Miguel Pinero, Miguel Piinero
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Miguel Pinero, Miguel Piinero : Outrageous: One Act Plays before purchasing it in order to gage whether or not it would be worth my time, and all praised Outrageous: One Act Plays:

5 of 6 people found the following review helpful. A walk on the theatrical wild side
By Michael J. Mazza
"Outrageous One Act Plays" by Miguel Pinero brings together six stage pieces by this important Puerto Rican playwright. While the collection as a whole is uneven, Pinero's unique vision and artistry are evident in the book's best moments.
Pinero

mixes Black, Caucasian, Latino, and Jewish characters -- both straight and gay -- in a variety of situations. He deals with some pretty raw subject matter: drug use, violence, crime, anti-gay prejudice, prostitution, etc. His language is filled with racial and anti-gay slurs, as well as a lot of words you won't be hearing on network TV anytime soon. He sometimes mixes in Spanish dialogue (especially in the final play, "Tap Dancing and Bruce Lee Kicks"). The best of this bunch is "Paper Toilet," a hilarious satire about the sexual thrill seekers, criminals, and police officers that frequent a public toilet in the New York City subway. This play has some great comic moments, and throughout there is a delicious sense of absurdism. Another interesting selection is "The Guntower," basically a 2-person drama that takes place on the guntower of an American prison. On the whole, I felt that this collection lacks the power and depth of Pinero's great full-length play "Short Eyes." But despite the unevenness of the book, there are some stunning moments, such as one character's graphic, painful account of being gang-raped. "Outrageous" is definitely worth a try, especially for those with an interest in Puerto Rican/Nuyorican writing.

A collection of six plays, which are best described as shocking, sizzling and outrageous. Piera finds comedy, hilarity, paradox and pathos in such unlikely places as subway toilets, pimp bars, drug "shooting galleries," crowded tenements and in the writer's own struggles with his Smith-Corona and penury. "...Piero's portraits of contemporary urban society are dead on; ... this drama reveals him to have both a comic flair and a sensibility capable of revealing those demons that haunt, that beset, our times and their finest minds."