

## New York International Fringe Festival Reviews

**The Corner · Pigeon · Naked Girls Drinking · Beringia · Resa Fantastiskt Mystisk ·  
Laura McKenzie Feels Like Makin' Love  
Up Your Rabbit Hole · The American Revolution · Panichorea · The  
Metamorphosis By Kafka · fortyseven · The Sun Rises In The East**

### HOW TO USE THIS PAGE:

This page contains reviews of some of the productions in the 2002 New York International Fringe Festival.

Click [here](#) for a complete list of shows in FringeNYC 2002.

Click [here](#) to find out more about FringeNYC 2002.

Click [here](#) to read biographies of the reviewers.

### THE CORNER

reviewed by Gregg Bellon

Entering PS122's upstairs performing space from the brightness of noontime Sunday, I am thrust into "a vast emptiness... a place with no space," save for four spotlighted, outrageously styled characters engaged in physical non-sequiturs to the wailing of Tom Waits. Welcome to the obscurity, ambiguity, and absurdity of *The Corner*, the New York debut of writer/director Michelle Diaz and her company, Wreckio. Hi, hello, Mr. Beckett... Hello, hi, Mr. Ionesco... it's Ms. Michelle Diaz knocking on your proverbial door.

The lights go to black; the music fades; a single, wide spotlight fades up; and Two (Dechelle Damien) is seated center, bug-eyed through thick prescription bifocals, maniacally taking notes in a mini notepad that's tethered to her skirt. Almost immediately, One (Karly Maurer), a diva-like has-been, comes literally flying on stage, expelled from somewhere into the nowhere of the here, her purse trailing her from the void, her make-up garishly Baby-Jane-ish. I realize rather quickly that any plot that pops up as the show continues would only be a slight diversion from the true scope of *The Corner*, the exploration of and experimentation with modes and forms. Eventually, the remaining characters, Three (Haydee Escobar), a 12-year-old, Catholic-schoolgirl triple threat, and Four (Randi Berry), a bearded testosterone-inspired, drag-king murderer, join us. And once complete, this group really embraces the deconstructionist intentions of Diaz and locks in to some solid ensemble work, highlighted by a painful, yet hilarious, group rendition of Wilson Phillip's "Hold On." Their individual strengths maintain the integrity of the whole.