



New York

MUD

Teatro Circulo, East Village
Sunday, October 8, 2017 @ 6:00pm



Henry (Nelson Avidon) reads a pamphlet to the illiterate Mae (Nicole Villamil) and Lloyd (Julian Elijah Martinez) in Teatro Circulo's revival of Maria Irene Fornes' MUD. Original photo by Al Foote III.

AVERAGE RATING



OUR RATING



Look: I'm going to *try* to explain just how *intense* BOUNDLESS Theatre Company's production of *MUD* is, but you're not going to get it. I mean, how much drama could *possibly* be packed into a show about three people with IQs far below the national

average who rarely leave their rural Appalachian farm? And how could the story of their squabbles ever appeal to an audience as *sophisticated* as ours, in a city as *cosmopolitan* as New York—let alone *engage* us? Honestly, I don't know how it happens... but trust me on this: it *happens*.

Nicole Villamil will steal your heart as Mae, a woman who can barely read but believes that, with perseverance, she will eventually escape to a better life. Julian Elijah Martinez will freak-you-the-fuck-out as the straight-from-[Deliverance](#) Lloyd, her “family” who isn't really *family* and “mate” who cheats on her with the livestock. And Nelson Avidon will just impress the hell out of you as Henry, the smartest of the bunch, who's mere *presence* gives Mae hope—until the point that it doesn't.

So, what makes this production *more intense than you can possibly imagine*? Maybe it's Maria Irene Fornes' incredible script. Maybe the credit goes to director Elena Araoz. Maybe it's that everyone in the cast *really* has their characters sussed out, *really* seems to have come from the backwoods of early twentieth century America. Or maybe it's that the whole thing just plays right into our sophisticated, cosmopolitan stereotypes of what takes place in the distant reaches of our nation's red states. But let's be real: it *must* be the perfect storm of *all* of these factors—plus the minimalist yet effective scenic design (Regina Garcia); the unique freeze-frame lighting and sound effects (Maria-Cristina Fuste and Nathan Leigh) that terminate each of the multitude of tension-filled, minutes-long scenes; and costumes (Sarita Fellows) that look like they were stolen right off the backs of people who simply can't afford to have the clothes stolen right off their backs.

Look: again, I'm sorry if my words have failed you, but I promise that this performance will *not*. So when you're ready to be amazed by just how *freakin'* intense a show can be with only three actors in a tiny basement theater, high-tail it to Teatro Circulo for this incredible production. Then, be sure to come back and tell us how badly it *freaked you the fuck out*. Because as always, your reviews help others decide whether they should attend, and your ratings help *us* help *you* find upcoming shows that you're sure to love!

**CATCH THE SHOW?
TELL US WHAT YOU THOUGHT!**

YOUR RATING

Number of stars (1=worst, 5=best)



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lesliebramm

I liked: This by far is one of Fornes's most powerful plays. Boundless does it justice. The actors create a tight ensemble, no doubt as a result of excellent directing. The play is also beautiful to look at, The set works in tandem with the lights and sound and together they create a pathos that feels right for this play. All three actors give stand out performances that will creep you out, stun you, and bring a tear to the eye (Starfish). In a day and age when Broadway is one big gaudy musical after another. When hundreds of dollars is the average ticket price, you can see the Boundless production of Mud for 25 bucks. Treat yourself to this intimate and powerful piece of theatre. Forces is an oft neglected voice in the American theatre and Boundless should be applauded for keeping her work alive and vibrant.



andanda



I liked: I was practically on the edge of my seat the entire time! This play really paints a bleak picture of rural American life.

mooncake



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