

Theatre Glendon
presents:



a play by:
Maria Irene Fornes

MUD

by: Maria Irene Fornez

Director - Joanne Coniam

Set Design - Robert Wallace

Stage Manager - Nazima Nagdee

CAST

Mae - Maissa Bessada

Lloyd - Jim Fitzpatrick

Henry - Stefan Basil Molyneux

SPECIAL THANKS TO: Paul Thompson,
Frost Library
Catherine Clarke
Robert Wallace
Maureen Hendzel
Jennifer Purdon
Andrew Bacque
Bob Gregory
The Pub Management

There will be no intermission

MARIA IRENE FORNEZ

The prolific author of Mud was born in Havana, and emigrated, with her parents, to the United States at the age of fifteen. In her twenties she spent several years in France (she was painting then) and began writing plays only after she returned to New York.

Among some of her works are: Fefu and Her Friends, The Danube, Sarita, and the musical Promenade. She has won several awards for her work, including an Obie in 1982 for her sustained achievement in the theatre.

Her most recent work has focussed on dramatic realism. She writes of heartbreak, darkness and passion and tries more and more to write from a woman's point of view about women doing women's things.

I am very analytical. I like analyzing things, but it is better for me not to think very much. Only after I have started creating can I put all my analytical mind into it.

It seems impossible not to connect the truthfulness in Fornez's plays, their alertness of depicting, with a certain character, a certain virtue. She is truly an artist who is at one with herself and her art.



DIRECTOR'S NOTE

And then there is starching my clothes. That is something I started this summer. It is a very lovely thing. I make my own starch. I have to wash my clothes. I have to let them dry, then starch them. They are hard to iron. I usually do not press my clothes. I just wear them. But now that I am writing, all my jeans are starched and pressed. Anything is better than writing. -Maria Irene Fornes

Although the reality in Maria Irene Fornes's Mud is genuinely lethal, it is far from cynical. The play is ultimately an expression of optimism. Mae's passage is one from oppression to ultimate freedom. Initially a child-like creature, she matures through the gaining of wisdom. But the completion of her life cycle is not spurred by book-learning. Life itself offers her education.

Childhood, marriage and parentage are all represented in Mae's relationship with the men. She is bound as much by their dependance on her as by her own social inadequacies. Although Mae is the centrepiece of the action, Henry and Lloyd are also afforded compassionate consideration. Our sympathies are with them in that final fantastical moment when the pathetic natures of their dependance becomes apparent. Ultimately we are all confined by that something which is inside ourselves.

-J. Coniam

PRODUCTION STAFF

Assistant Stage Manager...Angela Zehr
Sound Co-ordinator.....Susan Howard
Lighting Design.....Randy Thomas
Lighting Operator.....Kate McLean
Publicity.....Richard Pawsey
Costume.....Lise Hawkins
Make-up/Hair Design.....Maureen Hendzel
Properties.....Angela Zehr
Box Office Manager.....Krista Patton
Set Construction.....Kate McLean

Gregory Freir
Steve Devine
Nazima Nagdee
Angela Zehr
Robert Wallace

House Manager.....Paula Smith
For Theatre Glendon:
Technical Director.....Stephen Devine
Coordinator for
Dramatic studies.....Robert Wallace