



# BAYLOR THEATRE

*Baylor University Department of Theatre Arts*

## DIRECTOR'S NOTES

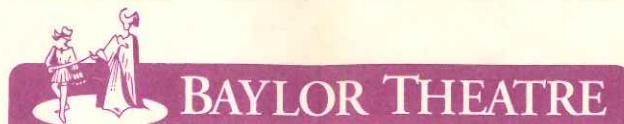
Picasso once said, "Art is a lie which helps us realize the truth." In calling art a lie, Picasso is referring to the symbolic nature of all art, theatre included, in which one thing (a symbol) stands for and takes the place of another (the experience of an event, an emotion, or a relationship for example). The symbol is not the experience but stands for and in the place of the experience and becomes the means by which we comprehend, evaluate and communicate the holistic impact the experience has made on us. The symbol, then, is a lie, but one which seeks to ignite in the reader or spectator an experience similar to the initial, *real* experience which prompted the need for the symbolic communication in the first place.

The production you will see tonight is intended to be such a lie: a lie which aims to expose some aspects of the truth of our human relationships. *A Lie of the Mind* is a play about the lies we typically create and spend our energies to fabricate in order to insulate and protect ourselves from the devastating anguish of the truth about ourselves and the enigma of love. In America, we grow up paying lip-service to the concepts of freedom, truth, and love and embracing to the point of sloganism such maxims as "the truth shall set you free." Part of our national sickness of spirit stems from the blatant hypocrisy we sense in espousing such facile slogans in the face of our own contradictory life experiences. Although we deny it vigorously (as our society teaches us to do!), for the vast majority of us, "truth" is a vicious, threatening intruder which we strive tirelessly to keep out of our personal, professional and even spiritual lives. And love, genuine unconditional love, is a terrible experience, more traumatic than ecstatic, capable of single-handedly tearing down all of the mirrored walls we have erected to defend our fragile egos. At bottom, our experience is not of genuine loving and practicing truthfulness, but of striving and struggling to protect ourselves and defend ourselves from all of the relationships we find ourselves in as parents, children, husbands, wives, lovers, workers, bosses, etc. In fact, truth and love would fail to inflame our hopes and aspirations in an ideal way if they were recognizable aspects of our daily experience!

*A Lie of the Mind* exposes the seams and joints of two ordinary American families and reveals the processes whereby we characteristically invent the world we inhabit as a reflection of our own deepest insecurities. Thinking our individual perceptions to be "reality", we predictably act and react and interact within the network of our relationships according to personal assumptions and fears and hostilities which then define us and determine our definitions of others. Our relationships become an enormous web created by the spider of our own mind in which we find ourselves entangled and then trapped, "stuck" as the characters in the play find themselves to be in every case. And the one thing that can free us—the truth—and the one experience that we most desperately long for—unconditional love—ironically are not only lost to us but become mutated into enemies to be avoided at all cost. In the end, the play is about our desperate longing for and *need* of love, and the tragic, human dilemma which simultaneously seems to make love impossible.

Jake's awareness of this lying "thing" in his head, and his uncharacteristic and grace-full action at the end of the play of freeing Beth from the tyranny of his ego-love, offers us a glimmer of hope in this otherwise black void of a world. Hope that such an act can potentially begin a chain reaction in the frozen American landscape, a fire that feeds on the poisonous fairy tales and toxic legends of our past and burns there in the snow-bound wilderness of our souls: "A fire in the snow," as Meg says in the last line of the play. And in wonder and amazement she adds the question we all ask when the truth of love invades our sadly predictable worlds: "How could that be?"

—A. Bryan Humphrey



The Department of Theatre Arts  
Baylor University  
presents

## A LIE OF THE MIND

by Sam Shepard

Directed by A. Bryan Humphrey

Setting Designed by A. Bryan Humphrey

Costumes Designed by James W. Swain

Lighting Designed by Doug Gruber

Setting Coordinated by William T. Sherry

### THE CAST

Jake	Jason T. Richards
Frankie	David Wilkerson
Lorraine	Jeanne Sanders
Sally	Beth Perry
Beth	Janie Hesterly-Wilkerson
Mike	Daryl Swanson
Baylor	Michael Wiseman
Meg	Mary Stripling

### PRODUCTION STAFF

Asst. Director/Stage Manager	Debbie Carriger
Asst. Stage Manager	Meredith Moseley
Set Master	Matt Beckham
Costume Mistress	Deona Offield
Light Master	Donald Robert Fox
Sound Master	Terry Tucker
Property Master	Kris Kasemervisz
Make-up Mistress	Denise Coultas
House Manager	Laura Henry

### CREWS

**Set**—Jeff Benton, Meredith Morales, Meredith Moseley, Jason Richards, Matt Riemer, David Wilkerson, Joyce Harris

**Costume**—Beth Perry, Janie Wilkerson, Brandi Wilsher

**Light**—Kim Barnard, Richard Blank, Jennifer Ellerbe, April Evans, Jacqueline Gatt, Whitney Presley

**Property**—Darby Ballard, Beth Christensen, Kathleen Kelley, Emily Nail

**Make-up**—Danielle Reboli

**House**—Leigh Glass, Kristen Osterlind, Russ Taylor

**Running**—Brett Buettner, Matt Dunn, Heather Hanks, Aaron Harper, Nathan Harwell, Duke Nelson, Derek Telschow, David Armayor, Leslie Phillips, Heather Taylor

There will be two 10 minute intermissions.

Refreshments will be available in the Student Lounge.

Performances: February 22, 23, March 2, 5, 6, 7, 8, 1991 at 7:30 p.m.  
and February 23 at 1:30 p.m.  
Jones Theatre

The director dedicates this play to his wife, Marguerite.

The Art Gallery and Museum will be open 30 minutes before each Baylor Theatre performance of the 1990-91 school year.

## ACKNOWLEDGMENTS

CHI's Service Organization  
Keith's Gun Shop  
The Alley Theatre—Houston  
J. K. Wilhelm  
Connally-Compton Funeral Directors  
Graham's Embroidery  
Walker Houchins

## GRADUATE ASSISTANT

Kristy Easley

## UNDERGRADUATE ASSISTANTS

Debbie Carriger  
Denise Coultas  
April Evans  
Donald Fox  
Laura Henry  
Emily Nail  
Deona Offield  
Beth Perry  
Jason Richards  
Matt Riemer  
Danielle Reboli  
Jeanne Sanders  
Russ Taylor  
Terry Tucker  
David Wilkerson  
Janie Wilkerson  
Brandi Wilsher

## THEATRE ARTS STAFF

Ellie Allen—Box Office Manager  
Marcia Cooper—Administrative Assistant  
Faye Heine—Wardrobe Mistress  
Ernie Petru—Shop Foreman

## ANGELS, BENEFACTORS, PATRONS OF BAYLOR FINE ARTS

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Judge and Mrs. Charles Barrow  
Dr. & Mrs. R. H. Baskin  
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