

Ugly Lies The Bone Design Statement

Designing the lights for Ugly Lies The Bone was something different. The play was unlike anything I had seen before, so I had to take a unique approach to it. Compared to the other aspects of production, I believe my job was most challenging.

This play was by no means bright or exciting, it was a drama that tackled some rough subjects. The main plot of the play is that a soldier named Jess had recently come back from war in Afghanistan, returning with many burn scars and constant pain. Due to this, she gets assigned to a virtual reality therapy video game. Most scenes take place with only Jess playing this game. Considering this, I began thinking about what sort of light would best fit this theme and setting. I knew it couldn't be our typical conventional front light, it would not convey the right aspects for this show. So, I thought it'd be best if I mainly utilized our 360I mover lights. These lights had a particularly small beam—perfect for one person—and could change color to my liking. The primary color I gave the light was a light blue, due to the virtual reality setting of most scenes. As well, when it comes to these mover lights, the typical use of them involves an auto mark. An auto mark makes sure that when you move cues on the light board, the movers assigned to that cue don't move with the fade time, so that they are already in place by the time the cue is executed.

Any show has to utilize conventional front light at some point. In our show, we had two main areas of the set that would need such a thing. Jess was not the only character, so obviously I couldn't use our tiny movers for everyone, it would just look weird. Front light had to be used at varying intensities depending on the mood and setting.

This show's production aspects were not complex. The set was small and there were not many props. The most complex parts were the lighting and the sound. Sound had quite a difficult job as well as me, we had a lot of transition music along with sound effects scattered throughout. Our sound designer and I had to cooperate together to get the fade times of everything just right.

In the moment of making the show I was not very proud of it, but looking back now, I realize how much the designs I made fit the show. A show with a theme of remorse and trauma.