

# UGLY LIES THE BONE

**ROUNDAABOUT**  
UNDERGROUND

# UPSTAGE CALLBOARD

## *Ugly Lies the Bone*

Newly discharged soldier Jess has finally returned to her Florida hometown. She brings with her not only vivid memories of her three tours in Afghanistan, but painful burns that have left her physically and emotionally scarred. Jess soon realizes that things at home have changed even more than she has. Through the use of virtual reality video game therapy, she builds a breathtaking new world where she can escape her pain. As Jess advances farther in the game, she begins to restore her relationships, her life and, slowly, herself.

## *a note from Artistic Director Todd Haines*

What I find the most exciting about *Ugly Lies the Bone* is that Lindsey Ferrentino has crafted a play that is, at its core, about people learning how to move forward with their lives. She understands that a soldier is not merely defined by that occupation, that a person in pain is much more than a victim, that family is family no matter where they go, and that humor can be found in even the bleakest of landscapes. There's a great deal of love in this play, with characters whose big, beating hearts will have you willing them towards survival and happiness, even as you watch them stumble along the way.

### *when*

The end of NASA's  
shuttle program  
The end of an era

### *where*

Titusville, Florida  
The heart of Florida's space coast

### *who*

#### **Jess**

Early 30s  
Severely distorted by third  
degree burns, uses a walker  
Quick-witted, intelligent,  
tough  
Trying to have strength in her  
body, vulnerability in her life

#### **Kacie**

Jess's older sister by a  
few years  
Was probably beautiful once  
Sweet, trying hard for  
positivity

#### **Stevie**

Early 30s  
An inviting smile that makes you want  
to live in it  
Life just keeps happening to him

#### **Kelvin**

Older than Kacie  
Too comfortable in his own skin

#### **Voice/Their Mom**

60s  
Passionate,  
powerful, maternal

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# INTERVIEW WITH PLAYWRIGHT LINDSEY FERRENTINO

**Education Dramaturg Ted Sod spoke with *Ugly Lies the Bone* playwright Lindsey Ferrentino about her work.**

**Ted Sod:** Where are you from? Where were you educated? When did you decide to become a playwright and why?

**Lindsey Ferrentino:** I'm from a small town along Florida's space coast...I'm a bit of a perpetual student. I moved to New York when I was 17 to attend NYU as an acting major. I knew about a week after having to participate in tap classes and tai chi that I had no interest in pursuing a career in acting, but I stayed on and took as many playwrighting classes as possible. I studied abroad in London with the Writer's Guild of Great Britain, worked at a talent agency briefly, and went to graduate school at Hunter College, where I got my MFA in playwriting under Tina Howe and Mark Bly. After graduating, I was admitted to the Yale School of Drama, where I am currently enrolled in the final year of my second MFA in playwriting. People are usually curious as to why I would choose a second MFA, but I think that as a writer, you are always looking for opportunities to just keep writing and developing new work—higher education has been a very special, safe space to be able to do just that... explore my voice, develop plays with wonderfully supportive actors, and get the scripts into somewhat decent shape before releasing them from my hands.

Growing up, I was constantly writing – short stories, poems, excessively lengthy apology notes to my parents, advice columns to my peers on how to write apology notes to your parents and therefore get more pets. I'd write plays for my male cousins to perform in my living room, despite their complaints that I was only doing it so that they would play dress up. Through this though, I never realized that playwrights were people who were alive, writing about contemporaneity. In high school, I somehow convinced my parents to buy me Final Draft. The deal was that if I actually finished a screenplay, I wouldn't have to pay them back for the scriptwriting software. For a broke high school student, this was a real motivator... and I don't think I've ever worked harder on anything in my life. After finishing, I pretentiously considered myself a screenwriter, letting a high school playwriting contest deadline pass without entering. My creative writing teacher pulled me out of my science class into the hallway and scolded me. When I told her I didn't have a play, she informed me that I would go home and write one...or else fail. I coyly wrote a play about a playwright who can't think of anything to write. This little one-act went on to win the national competition and was produced at The Kennedy Center the summer after I graduated high school. I had absolutely nothing to do with the production but showed up with my mom opening night. The audience laughed, in unison, at lines I hadn't even realized were funny. That feeling of moving a group of people simultaneously, at having been the cause of a collective experience, was something I knew I'd spend the rest of my life trying to achieve again.

**TS:** What inspired you to write *Ugly Lies the Bone*? What do you feel the play is about? Does the play have personal resonance for you and, if so, how?

**LF:** This is an incredibly personal play for me. I grew up in a small town along Florida's space coast—this was an area that always prided itself in a belief in the future, in being forward thinking. I grew up



*Ugly Lies the Bone*  
playwright Lindsey Ferrentino

under a literal banner that said "Welcome to Merritt Island—where dreams are launched." I went away to college around the same time as NASA's layoffs and the space shuttle program shutting down and came home to an area whose landscape drastically changed both physically and economically. Around the same time, my childhood best friend became a psychologist at a Veterans Affairs center in our town, and the play grew from noticing a parallel between soldiers looking for a way to start over and the town itself looking for this same thing. My most visceral memories from childhood involve watching shuttle launches from my roof, rockets that literally shook my house. Schools would stop, cars would pull off the highway, whether you were in a bank or a grocery store—everyone would pause their life for a brief moment, stand together, and silently look at the sky. I think the loss of this dream—which feels like a very American dream, the American frontier spirit, etc.—comes at a great cost. It has a ripple out effect on how we interact with each other. If you take away that communal hope, that capacity to explore, what is next? What does the next dream for our country look like? I don't have an answer, but I think the play is set among those questions. In general, I try to approach writing plays in the same way I would a love letter. *Ugly Lies the Bone* is a love letter to Florida. My hometown. My childhood spent on the beach, watching those launches. My VA psychologist friend's patients whose stories I grew to know intimately. The play is for someone I was in love with at the time of writing and trying to understand. By love letter I mean a place where you can share some memories, tell a bad joke. Love letters are hopefully written with honesty and where you try, with all the words that you have, to be vulnerable and let the other person know that they're seen.



# "UGLY LIES THE BONE IS A LOVE LETTER TO FLORIDA"

**TS:** I know you did an extraordinary amount of research on the world of the play. Will you give us a sense of the kind of research you had to do in order to write it and how you went about doing it?

**LF:** So many ideas in the play were inspired by casual phone conversations with my VA psychologist friend throughout her first year practicing. I did some interviews, read as much as I could get my hands on, and transcribed documentaries to feel the diction and rhythms. However, with the more research I did, I began noticing a real discrepancy between the media's depiction of a returning soldier narrative and the ones I was seeing and hearing about in my daily life. The media at the time was focused on returning soldier suicide, which is a very real problem, but what I found in talking with veterans was a ferocious will to live, despite severe injuries. The worst thing you can say to a returning soldier is, "I can't really imagine what you've gone through." It shuts down our capacity for empathy. I think the more interesting question to me was—what world are we bringing our soldiers home to? How will they recreate a life for themselves? The friend I mentioned earlier was talking to me continually about how the human body is conditioned to survive. That human beings want things to be better on a deeper level than we even realize—a molecular tendency towards regeneration. That your skin will heal. That your body will accept skin grafts...regeneration is built into our chemical make-up. So the question of the play then became where does my protagonist, Jess, find hope? Who can really see her when her exterior has been so drastically compromised? And how do we as a nation search for that new beginning again?

**TS:** What was the most challenging part of writing your play? What part was the most fun?

**LF:** In the beginning, I was getting a bit caught up in thinking of Jess's injuries first. I was asking myself—how do you write or get inside a character who looks like this? Of course, the obvious answer is that you'd write her just like you would any other... since she is as unfamiliar with her change in physicality as you are. When I realized that it was okay for her to want simple things (love, friendship, job security, family) it alleviated any unnecessary pressure I was putting on myself to have this character represent some sort of hero's journey. She was just a person, with flaws, up against an obstacle. That became a lot easier to write.

I feel like a good writing day is when you're sitting alone at your desk, typing a lot of terrible pages to hopefully get out a few decent ones, and then suddenly something clicks... and you write a line that makes you laugh or surprises you. Maybe you're not sure where that line came from because it's darker or sadder or funnier than you think you are, but suddenly you are conversing with a part of yourself you weren't aware existed. You almost look around and say, "Can I really write that?" or better yet "Did I just write that?" Those moments are beautiful and rare, and I got to have a few of them in this play.

**TS:** The title comes from this short poem: "*Beauty is but skin deep, ugly lies the bone; Beauty dies and fades away, but ugly holds its own.*" I wasn't able to find out who wrote it. What does the title mean to you and why did you choose it?

**LF:** Oh, I just love this poem. First of all, the fact that Albert Einstein said

it and no dramaturg can find out in what context he said this rhyming couplet is hysterical. But it carries a deep resonance for me in my life and certainly in the context of this play. The big question of this play is—who are you when the markers of your life are gone? How do you interact with the world when you feel trapped inside a body that doesn't adequately represent who you are? I've certainly felt this at times, dealing with my own body image, and I think Jess is dealing with this question in the extreme. When the exterior of our bodies, our relationships, our homes are gone, what are we left with? I hope that the audience's assumptions about each of the characters' appearances are challenged over the course of the play.

**TS:** *Ugly Lies the Bone* has had two workshop productions, at The Bloomington Playwrights Project and Fordham University. Can you tell us what you learned about the play from those earlier incarnations?

**LF:** I'm in a unique position, having seen two workshop productions of this play before getting into rehearsals for the world premiere production at Roundabout. This rarely happens and is a strange privilege. Because I wasn't able to be in the rehearsal room for either of those productions, I avoided making big script changes, especially because I knew I had the Roundabout process coming. However, I learned a huge amount about the way in which this play moves and sounds on its feet. I was in conversations with two other directors and design teams, which has made me far more articulate and vocal in the Roundabout design process. I'm able to explain what I saw working and not working, other areas of the play I'd like to highlight, etc. Also, the productions brought about a keener sense of practical troubleshooting. For example, because Jess is injured and moves with a walker, this presents a certain challenge to the set designer, who has to achieve scene transitions quickly, but with a character who cannot move quickly between scenes. To alert the designer ahead of time to the particular challenges that an actor will be facing was helpful... and something that you wouldn't normally discover until late in the process.

**TS:** What advice would you give to a young person who wants to write for the theatre?

**LF:** See as much theatre as you can. Watch the audience as much as the stage. Pay attention to when people sit up in their seats, lean forward, lean on each other, look at the actors, or look at their feet. Then try not to study the theatre... or else you end up writing about it. Allow yourself to be a vulnerable and sensitive person, deeply engaged with the world around you and the people in your life. Figure out what stories you, uniquely, can tell, and trust that your truthful life experience is a worthy subject matter filled with many unexpected landmines. •



Lindsey Ferrentino, Patricia McGregor and the cast of *Ugly Lies the Bone*

# VETERANS, BURNS, AND PAIN MANAGEMENT

Jess's injuries—severe burns sustained from an IED explosion—are indicative of the unique costs of the wars in Iraq and Afghanistan. As of February 2013, these two conflicts had resulted in over 6,500 deaths, nearly half of them from IEDs. IEDs, or Improvised Explosive Devices, are homemade bombs, constructed at a relatively low cost with readily accessible combustive materials (fertilizer, gunpowder, hydrogen peroxide). Occasionally packed with sharp materials (glass, nails, metal) to increase the likelihood of shrapnel-like injuries, the bombs are often buried along the roadside, to be detonated remotely or automatically when troops walk or drive over the sites. When IEDs first appeared in combat zones, in early 2002, the military didn't know how to categorize the deaths that were occurring as a result of seemingly unmanned explosions. The first death immediately (rather than retroactively) classified as resulting from an IED explosion occurred on November 14, 2003. In the following decade, IEDs came to be common knowledge in both the military and the media, and their results have left a lasting legacy—not only in deaths, but also in (far more common, and just as devastating) injuries.

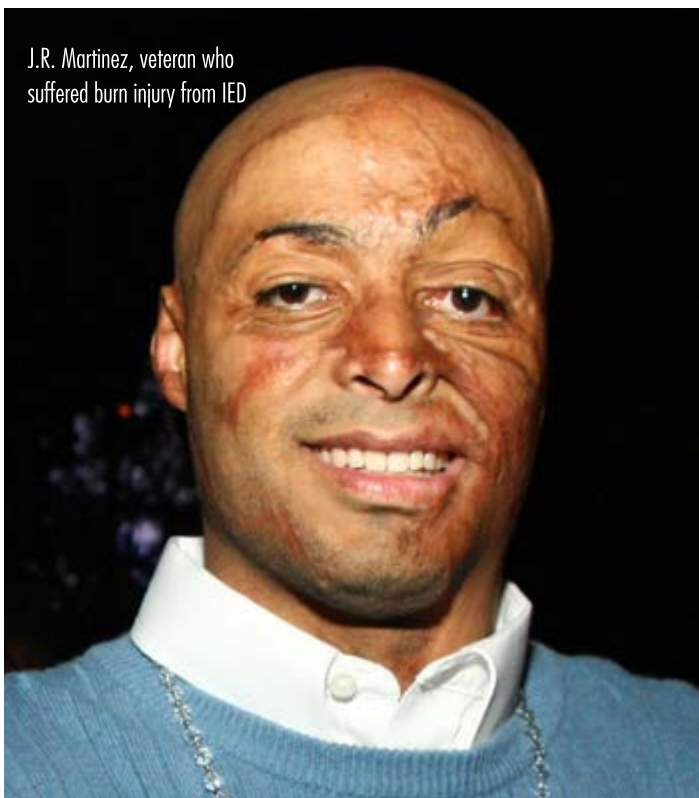
As of March 2014, some 970,000 disability claims from Iraq and Afghanistan veterans had been registered with the US Department of Veterans Affairs. Many of these injuries

are what veterans' advocate Paul Sullivan calls "signature wounds," most of them directly linked to IED explosions: traumatic brain injury, post-traumatic stress disorder, amputations, and spinal cord injuries. Of these injuries, the first two are often caused by a soldier being within the "blast radius" of an IED—the area in which the soldier (often in a vehicle) is outside the direct explosion but feels the resultant shock. The latter two injuries, amputations in particular, are more likely the result of being in the "kill zone," within the area of the explosion itself. It is within this "kill zone" radius that severe burns, another hallmark injury of the wars in Iraq and Afghanistan, occur.

Though the number of surviving burn casualties from the wars may not seem very high upon first glance (a 2012 estimate put the total at 900), burn injuries have been hugely impactful—largely because soldiers are surviving wounds that would have previously resulted in death. These increasingly serious injuries pose new problems for post-injury quality of life, and, in turn, have forced medical care to develop new therapies and treatments in order to keep up. Wartime forces a grim but necessary progress in medical advances. And in the case of the wars in Iraq and Afghanistan, the advances have been spectacular. When a soldier sustains a burn wound in Iraq, they begin a shockingly fast journey back to the United States. The time from injury in Iraq to hospitalization at San Antonio's Brooke Army Medical Center is approximately 36 hours (with a stop at a hospital in Germany). Upon arrival at BAMC, critical wound care begins immediately. The first steps are a shower, cleaning of the burns, and debridement (the removal of blisters and dead skin, to prevent infection). The patient is then immediately transported to an operating room, where any remaining dead tissue is removed. Next, burn victims immediately begin a long series of surgeries to cover exposed tissue with skin grafts.

For a burn victim, the path to recovery is long. On a logistical level, the injuries require extensive treatment: reconstructive surgeries (dozens over months and years), subsequent surgeries to improve scar tissue, constant wound care, and physical therapy. On an individual level, this multi-step process results in a uniquely terrible cocktail of pain.

Pain is at the forefront of Jess's recovery in *Ugly Lies the Bone*. At the start of the script, playwright Lindsey Ferrentino notes, "On Jess's physicality: Everything hurts; skin, muscles, heart, bones." Yet in the medical community,



J.R. Martinez, veteran who suffered burn injury from IED



pain management, until recent years, has been a largely unexplored frontier. Though soldiers (and civilians) are living through substantially worse injuries than they were centuries and even decades ago, treatment for the acute and chronic pain that comes with survival has remained essentially unchanged since the advent of morphine in 1804.

In large part, the sluggishness of treatment development is due to our understanding of pain itself. For years, pain was only perceived to be a symptom of an underlying physical cause; the cause itself was treated, and pain was abated through the use of drugs. But recently, pain has begun to be understood on its own terms—not only as a result of injury, but as a brain-based condition that must be treated with targeted care. Journalist Jay Kirk, in an article about burn victim and veteran Sam Brown (“Burning Man,” *GQ*), explains that the breakthrough realization for pain experts has been that pain is, as often as it is a physiological adaptation (protecting us from harm), it is also “a pathological adaptation. Not a symptom of something else, but a disease in and of itself.”

This understanding of pain—as a neurological state related to, but independent of, physical injury—has led to some surprising discoveries about pain severity and perception. David Linden, a neuroscientist at the Johns Hopkins School of Medicine, shared the findings in a 2015 NPR interview. He explains that pain has two components—a fact-based sensory component (Where is the pain located? What are its qualities?) and an emotional component (How

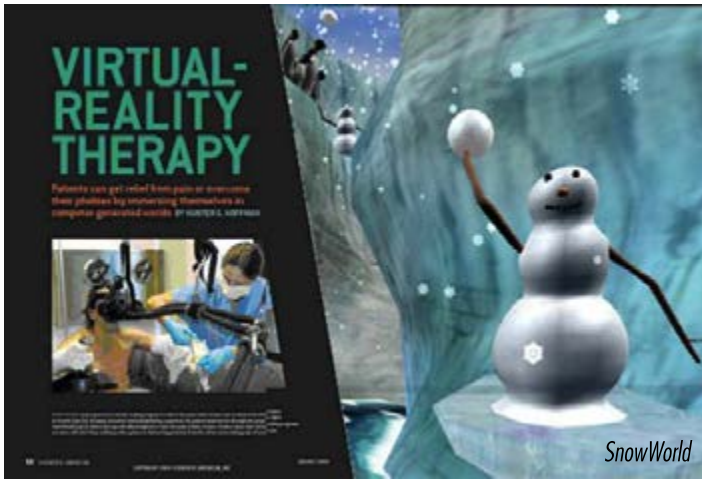
bad is it?). Both of these components are processed in the brain; they are not undiluted responses to nerve endings. And as a result, psychology—specifically, attention—is a major factor in our experience of pain. Linden explains that our brain has the ability to “turn up the volume” on pain when our attention is focused on it, and to “turn down the volume” when we divert focus. Similarly, negative feelings have the ability to amplify pain, while positive feelings have the ability to decrease it. Any parent who has accompanied their child to the doctor’s office would instinctually understand the truth of this logic. If someone jokes with the child as they receive a vaccine, the child may barely notice the injection. But if the kid watches the nurse prepare the needle? Cue the tears.

Our growing understanding of the psychological aspects of pain has led to the development of a transformative type of pain care: virtual reality therapy. We see this therapy in *Ugly Lies the Bone* through Jess’s use of a fictionalized version of SnowWorld, an immersive VR system developed by Hunter Hoffman and David Patterson that was the first virtual world designed to reduce pain. Virtual reality therapy draws on our growing understanding of pain’s attention-requiring qualities, operating on the assumption that if a patient’s brain doesn’t focus attention on the expectation or the source of pain, the experience of the pain itself can be significantly reduced. Immersive virtual reality is the height of distraction, thanks to the sensory deprivation of 360 degree goggles, highly engaging graphics, and a constant soundtrack. In the case of SnowWorld, the virtual world is a land of ice, snowmen, igloos, mastodons, and penguins. The soundtrack is Paul Simon’s *Graceland*. And the action is simple—float through a winter wonderland while pelting (through the use of a mouse and head tracking) the various creatures with snowballs.

SnowWorld’s initial testing, in the mid-2000s, had some exceptionally positive results that suggested VR might be a more effective tool than opioids in reducing acute pain. Most strikingly, the study participants (burn victims undergoing routine wound care) with the highest standing pain ratings (pain rated at 7 or higher on a 10-point scale) actually reported the greatest reductions in pain while using the VR treatment. Since these initial tests, the body of evidence to



# VETERANS, BURNS, AND PAIN MANAGEMENT CONT.



support VR therapy as a method of pain control has grown (with brain scans to support patient-reported data), and the list of potential applications for the therapy has begun to swell. Today, the most promising pain-related use for VR therapy is as treatment for acute pain (the pain experienced by a burn victim undergoing treatment, for instance). But in time, as research and technology grow, VR may become a staple in both the broader pain-management field (where treatment for chronic pain is still lacking) and in the wider world, where VR may eventually be commonly used for surgical training, PTSD treatment, and social cognition therapy, among other uses. •

"Everything moved in slow motion, just a few frames slower than reality, which was relaxing. As he passed beside the waterfall, he felt a tug of pain from the outside world but then directed his attention to the flying fish leaping below. He fired off a few shots, and his snowballs splashed up with blue steam...The truth was, he was rather enjoying it. It wasn't like he could feel a cold breeze blowing through his hair or any bullshit like that, but being down in that digital wintry realm, it did have a certain effect..."

**THE GAME PLAY WAS LIKE A WHITE NOISE THAT CANCELED OUT THE PAIN**

—as great a relief as he'd gotten so far during therapy, better even than morphine."

**Lieutenant Sam Brown, army veteran injured in an IED blast and early tester of SnowWorld**



"Venturing through SnowWorld is a mini-vacation.

**YOU ARE IMMERSSED IN A 360 DEGREE WORLD WHERE YOUR ONLY OBLIGATION IS TO MOVE FORWARD**

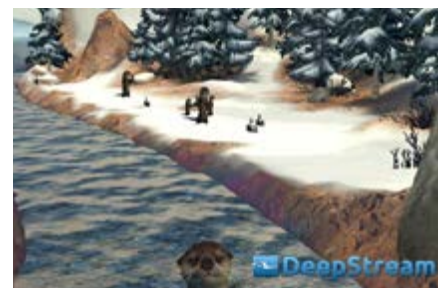
on a boat over which you have no control, like a ride at Disney World! The environment is relaxing and fun, and the experience is meditative."

**Roundabout staff member Rachel Lefevre-Snee about her first time in VR world**

Launching playful paintballs at river otters—so they dance and transform—was relaxing and enticing. It's a blend of first-person shooter and painting. The 360 environment was pure delight; and,

**IF YOU HAVEN'T TRIED THIS TYPE OF TECHNOLOGY, PUT IT ON YOUR LIST!**

**Roundabout Assistant Director of Education Mitch Mattson about his first time in VR world**





## HOW CAN YOU PUT YOURSELF IN THE SHOES OF A PERSON EXPERIENCING PAIN?

The answer comes in the form of a simple bucket of ice.

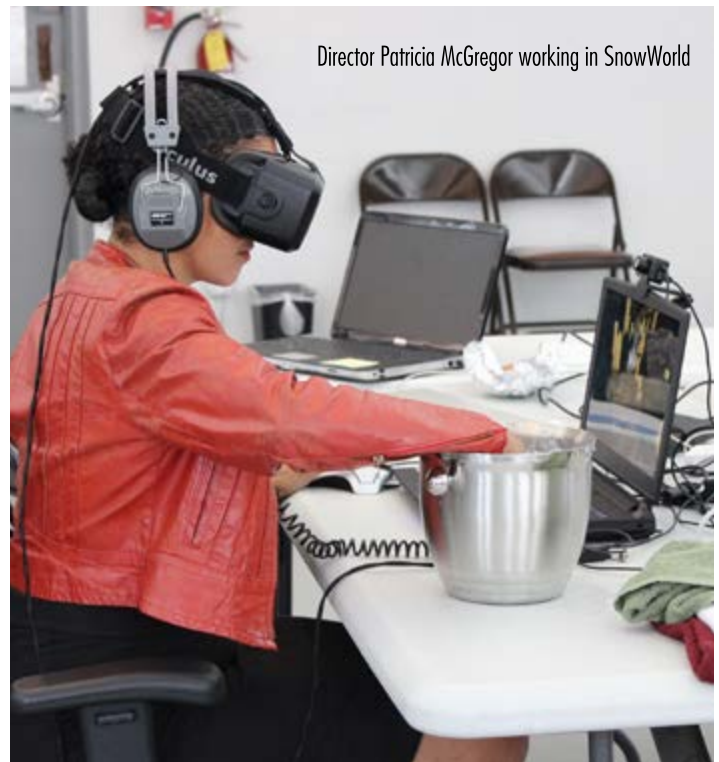
On July 27th, members of the cast and creative team for Roundabout Underground's *Ugly Lies the Bone* gathered in a rehearsal hall to learn about the ways in which Virtual Reality technology can be used as pain therapy. Howard Rose, Founder and CEO of DeepStream VR, led the group in a discussion of how this technology has developed from something used by gamers for simple entertainment to a scientifically-proven aid in alleviating both chronic pain and the severe pain suffered during wound treatment for burn victims.

In *Ugly Lies the Bone*, soldier Jess was burned over much of her body, and she immerses herself in the snowy landscape of a virtual world to find relief. This aspect of the plot comes directly from the actual Virtual Reality game "SnowWorld" and its newer offshoot, "Cool."

It would be one thing to simply put on goggles and play these games, but Rose wanted the artists to understand how pain feels on its own and how differently we react to pain when distracted by something like these games. To demonstrate, volunteers were timed while immersing one hand in a bucket of ice water. The hand was kept in for as long as they could tolerate the pain. Once removed, they were warmed up with a towel and heating lamp. Most of the artist volunteers lasted about one minute in the bucket.

The experiment was then tried again, but this time while fully immersed in the world of "Cool," in which the player hears gentle music while moving through a pleasant landscape in which they toss paintballs at animated otters that change color in response. With the added distraction of the game, volunteers were able to keep their hands in the same bucket of ice much longer. For most, it was about three times longer that the pain could be tolerated, which Rose confirmed as on par with previous demonstrations.

The actors, director, and designers all walked away from the experience with a first-hand understanding of how Virtual Reality can impact the life of a person in pain, valuable information that will now inform their work in bringing *Ugly Lies the Bone* to the stage.



Director Patricia McGregor working in SnowWorld



Actress Mamie Gummer trying out SnowWorld with Founder and CEO of DeepStream VR Howard Rose

# INTERVIEW WITH DIRECTOR PATRICIA MCGREGOR

Education Dramaturg Ted Sod interviewed director Patricia McGregor about her work on *Ugly Lies the Bone*.

**Ted Sod:** Where were you born and educated? When and how did you realize you wanted to become a theatre director? Did any teachers have a profound influence on you?

**Patricia McGregor:** I was born in St. Croix, in the Virgin Islands, and we moved a lot—I lived in Hawaii, Illinois, and Florida. Moving so often helped develop my appetite for new stories, as well as an ear for listening to the poetry of a local area. I was a part of the Caribbean Dance Company. My mom was an art teacher, and she made costumes for Carnival and parades that we would perform in. It took me a while to understand how that experience became so important later on, in terms of the kind of engagement I like with the audience. I went to SMU in Texas for undergrad and Trinity University in Ireland. I began as an acting major but I decided I wanted to be a director. There was a lot of racial tension on the campus, and I wanted to find a way to engage with that in a productive way and not just feel angry or shut down. I wanted to start a dialogue. I read Athol Fugard's *My Children! My Africa!* There wasn't a role for me in it, so I decided to direct it, and it was really inspiring. The conversation going on between the audience and the stage, which I helped create, was very fulfilling. I moved to New York when I was 21. Then two important things happened: I went to the O'Neill Theatre Center as a stage management intern because I heard August Wilson was going to be there. I also got introduced to the people who led me to my next big job, which was stage management on *Medea* with Deborah Warner and Fiona Shaw. Later, I had a Van Lier fellowship at Second Stage for two years, and that was a pivotal time—I wrestled with if I wanted to give it all up for security in the corporate world. I decided to go to Yale for the directing program. At Yale, Tina Landau, Ron Van Lieu, Peter Francis James, Tina Landau, Liz Diamond, and Chris Bayes were important teachers for me. I feel having access to Ming Cho Lee, Jane Greenwood, and the whole design faculty there helped me develop a language that I have found valuable ever since.

**TS:** How did you get involved with *Ugly Lies the Bone*? What about the play made you want to direct it?

**PM:** I directed *Hurt Village* at Signature, which Lindsey Ferrentino, the playwright, came to see, and for about a year after that I would get emails from her saying, "I know we don't know each other, but I loved your production of *Hurt Village*; I'd love to get together and have coffee—here's a play." I read two plays before *Ugly Lies the Bone*. I was just in love with the language, the characters, the worlds she created; I thought, Oh, my gosh, here is a voice! Then the opportunity to direct the reading of *Ugly Lies the Bone* at Roundabout Underground came up, and she asked me to do it.

I think there's something consistent about Lindsey's use of language and humor—her mix of the poetic with a tight, explosive realism. Most of the men in my family served in several different wars; so how we are taking care of the people who've served in these wars is a very important conversation for me. I love the subject matter in *Ugly Lies the Bone*, and I also love that Lindsey chose to have a female veteran as her protagonist.



*Ugly Lies the Bone*  
director Patricia McGregor

**TS:** Is there a specific way to work with a playwright on a new piece?

**PM:** I would say it varies slightly from playwright to playwright. I think it's very special to be working on a premiere of a piece. My first job is to really listen and to ask as many possible questions as I can. I like to have the playwright read their play aloud to me because then I get a sense of rhythm, character, and nuance that I might miss reading it myself. I'll read a text just for the story and for how it impacts me viscerally. Then I'll read it several times for details, for structures, for images that start to hit me. When I meet with a playwright, I'll have them talk to me about the play, where it came from, what's important about this production.

**TS:** What do you think *Ugly Lies the Bone* is about?

**PM:** While there is the physical healing going on, there is healing from troubled pasts as well. In order to reconcile with the present, you really have to deal with the past. It's about a whole lot of other things—a veteran who is trying to process a world she no longer recognizes and that doesn't understand or recognize her; it's about how we can use technology for pain relief; how we hide from things that we don't want to deal with; it's about lost love.

**TS:** Can you talk about how you see the relationship between Jess, the protagonist, and her sister, Kacie?

**PM:** I have a sister, and I think the relationship between two sisters is a tight bond. This is something I believe about family in general: we



"IN ORDER TO RECONCILE WITH THE PRESENT, YOU REALLY HAVE TO DEAL WITH THE PAST...  
IT'S ABOUT THE CHALLENGES OF HOMECOMING AND HEALING WOUNDS FROM THE PAST."

all find the hole in our family we are meant to fill—but sometimes that can cause tension. Jess may think that Kacie is too nice or gullible, but actually, Kacie's sweetness and optimism are coping mechanisms. While Jess may seem strong from the outset, Kacie is actually the one who's holding the whole family together. Those kinds of dynamics between the sisters are rich to me. One of my favorite moments in the play is when Jess is able to see not only her own pain, but the pain that other people are going through. That's experienced, first and foremost, through her sister, who is her rock in many ways.

**TS: How do you see the relationship between Jess and Stevie?**

**PM:** I feel they both think their relationship was cut short and they're asking themselves, what if? He's moved on in that he is married, but he's also not living the life that he dreamed he would. I think Jess is a person who is about pushing beyond the limits of what people expect of you. Stevie still dreams of her, and he's wanting more. They both are dealing with past regrets. Part of the journey of the play is them coming to terms with those what-ifs and putting some of those question marks to rest.

**TS: What do you have to research in a play like this?**

**PM:** I didn't know about *SnowWorld* before reading this play. I heard about virtual games as coping mechanisms for stress, but I didn't know about pain management specifically for burn victims. One of the great things is, we're going to have the opportunity to use the *SnowWorld* technology and experience it for ourselves. I'm really excited to be able to figure out how to take the audience on that journey. I think the first-hand experience of *SnowWorld* will help me calibrate that journey for them. I've also been working on projects with veterans' communities, the first being a documentary concert I am directing entitled *Holding It Down, The Veteran's Dream Project*, where we interview veterans of color about returning home from the Iraq/Afghanistan wars.

**TS: How are you collaborating with your design team on this?**

**PM:** The light, video, and scenic conversations all are happening together because we have to figure out what the homecoming is versus *SnowWorld*. There are many scenes, and we have to shift quickly. Lights and video are some of the ways we can shift easily from one space to another. We don't want to become a show all about technology—we want to use the video sparingly, but intelligently. I always like to say, "What does the space offer? How do we take a space that feels like the *SnowWorld* chamber in some ways and make it also feel like a cluttered, claustrophobic Florida home that can set Jess off?"

**TS: What were you looking for in casting the actors?**

**PM:** I had to believe that the actress playing Jess could stand in the ranks of service. I've been around a lot of female veterans—and not to say that there's a singular type—but there's this certain strength and restlessness that Mamie Gummer had when she came in. There was a grit that made me believe she could be in a position to command men in wartime. There's a comedic element to Kelvin, but the audience also has to believe his sincerity and that he really loves Kacie. You have to be able to understand Jess's perspective, that he might seem like a

questionable character. But underneath it all, there is depth and true love. I feel like there is athleticism to Lindsey's language, there's no preciousness about it, so I needed actors to hit that rhythm, while also honoring the humor and pain in it. I would say that across the board—everyone in this play is trying to survive. I cast actors who were able to show me the danger of the quicksand that they could fall into—but also knew how to use language, both technically and emotionally.

**TS: Young people reading this may want to know what it takes to be a successful theatre artist; do you have any advice?**

**PM:** Early on, I assistant directed and I stage managed. I did a variety of things to get me in the rooms that I wanted to be in. Be really clear about the kind of stories you want to tell and why, and tell them to the best of your ability on whatever scale you can, and you will become known for that kind of work. The work that you do begets the work that you will do. August Wilson once said to me, "Do every play like it's the last play you're going to do before you pass, and that will affect the integrity with which you do that piece." I always say, "Work with rigor and love." I feel it's really important to push for the best artistic product, but also to understand that the process of creation is one that honors the humanity of everyone you're collaborating with. •



Mamie Gummer and Haynes Thigpen



# SOLDIERS NOW

*Ugly Lies the Bone* tells the story of Jess, a fictional veteran of the war in Afghanistan who is injured by an improvised explosive device (IED) during her third deployment. Read on to learn how Jess's experience compares to those of the 2.7 million Americans who have served in Iraq and Afghanistan since 2001.

Over **6,800** service members have been killed in Iraq and Afghanistan

Over **52,000** service members have been wounded in action in Iraq and Afghanistan

The median age for Post-9/11 female veterans was **31** (as of 2012)

**MORE THAN 50%** of service members have served multiple deployments

**WOMEN** make up **11.3%** of US military personnel deployed to Iraq and Afghanistan

Over **970,000** Iraq and Afghanistan veteran disability claims have been registered with the Veterans' Administration

Post-9/11 female veterans are a more racially diverse group than the general population of women: **54.1%** are White non-Hispanic; **32.4%** are non-white non-Hispanic; and **13.5%** are Hispanic

**54%** of Post-9/11 veterans are married

**28.6%** of Post-9/11 Veterans have a service-connected disability. Since 2001, the number of veterans with severe disabilities has risen faster than the number of veterans with less-severe disabilities.

## IED INJURIES

Over **2,550** service members have been killed by

IEDs in Iraq and Afghanistan (39.4% of deaths)

Worldwide, over **53,000** civilians were killed by IEDs between 2011-2013 (a 70% increase over those three years)

The U.S. has spent over **\$17 BILLION** on anti-IED gear since 2002, not including mine-resistant vehicles

**10%** of IED blast survivors have significant eye injuries

**87%** of IED casualties had extremity injuries

**15%** of IED casualties had burns

Iraq Afghanistan War veteran injured by IED



Tammy Duckworth, Iraq War veteran and politician



Disabled Iraq Afghanistan War veteran

## WHAT IS POST-TRAUMATIC STRESS DISORDER (PTSD)?

The Mayo Clinic defines PTSD as “a mental health condition that's triggered by a terrifying event—either experiencing it or witnessing it.” Symptoms include intrusive memories, including flashbacks and emotional or physical reactions to reminders of the event; avoidance of thoughts, places, activities or people associated with the event; negative changes in thinking and mood; and changes in emotional reactions such as outbursts, self-destructive behavior, insomnia, and hypervigilance.

These symptoms are described in literature dating back to ancient times, and are associated both with combat veterans and survivors of disaster, tragedy, or accident. In the seventeenth century Swiss military physicians named this collection of symptoms “nostalgia.” Civil War doctors referred to it as “soldier’s heart” or “exhausted heart.”

Both the Allied and Central powers used new, powerful exploding artillery shells during WWI. Doctors initially hypothesized that veterans who were apparently physically healthy but exhibiting “nervous” symptoms were suffering concussion-like injuries from the force of explosions. Soldiers called this syndrome “shell-shock.” It became apparent that shell-shock was unrelated to exposure to artillery blasts, and the terms “shell shock (sick)” or “not yet diagnosed (nervous)” were used to describe the illness. During WWII it was called “combat stress syndrome,” “combat neurosis,” or “combat exhaustion.”

The term “post-traumatic stress disorder” first appeared in 1980 in the third Diagnostic and Statistical Manual of Mental Disorders (DSM-III) published by the American Psychiatric Association. At the time it was associated with Vietnam veterans.

**7-8%**

of the U.S. population will develop PTSD at some point in their lives

Current estimates suggest that between

**11-20%**

of Iraq and Afghanistan veterans have PTSD in a given year.

Approximately

**30%**

of Vietnam veterans have experienced PTSD at some point in their lives.

Up to

**45%**

of burn victims develop PTSD

# INTERVIEW WITH ACTOR MAMIE GUMMER

“WE NEED WOMEN LIKE JESS”

Education Dramaturg Ted Sod discusses *Ugly Lies the Bone* and the role of Jess with actress Mamie Gummer.

**Ted Sod: Tell us about yourself: Where were you born and educated? When and why did you decide to be an actress?**

**Mamie Gummer:** I was born in Manhattan—but I was raised two hours north in a town whose population could probably squeeze itself into one square city block. I went to prep school up there and played sports because I was required to—and performed in school plays once a year—which was as much as was allowed. But even on the sports field I was more of an actress...Always played the goalie—the net my own small stage; more drama, less running. Upon graduating I went on to study theatre at Northwestern—and got myself an agent out of the senior showcase here in NY in '05. My first job in the theatre was here at the Roundabout—in this very building—and with that I was off and running.

**TS: Why did you choose to do *Ugly Lies the Bone* and the role of Jess? Does the role have personal resonance for you? If so, how?**

**MG:** I read this play hungrily—as I'd been really very much on the lookout for something to “sink my teeth into”—as the old everyone-says-it saying goes. And I devoured it in one sitting. I really responded to how raw, sharp, and deftly funny it was. It was clearly a story aching to be told—and urgently. I loved how grounded the characters and sense of place were—but was also excited about how the use of virtual reality could be employed theatrically.

**TS: What is your process as an actor? What is the first thing you do? How do you research a role like Jess? Is research necessary? How do you make a role like this your own?**

**MG:** Well, at present, I'm just starting to gather up material and as much information as possible before we start rehearsing in a few weeks. Been reading *Redeployment* by Phil Klay and a book called *Ashley's War* by Gayle Tzemach Lemmon. I'll also try to memorize as much of the dialogue before that process starts and get a feel for how the injuries she's sustained affect her physically...that way, hopefully, I'll be able to forget about myself (and herself) and focus on the other people in the story. Generally humans don't THINK much about what they are going to say (in the way that I am here answering these questions), they just say it; nor do they THINK about how much pain they are in—they just keep moving in spite of it. So—that's the goal.

**TS: I realize rehearsals haven't started yet, but can you share some of your preliminary thoughts about Jess with us?**

**MG:** I think she's a really brave woman. Brave to volunteer and risk her life to defend this country, but also brave in calling forth and demanding the truth from those around her back at home. She reckons with everything—everyone—with a straight, steady, and commanding gaze...which makes the moments when she does falter, when you're not sure she can really hold on—feel really terrifying. We need women like Jess—her truth, her strength, her hope to endure. (There's a song called “Girl in the War” by Josh Ritter that speaks to this point beautifully.)



Mamie Gummer

**TS: What do you look for in a director?**

**MG:** Someone who can level with me. A person whom I can trust enough to shut me up and lead me out of my own way...That's when great things tend to happen—thrilling things.

**TS: How do you keep yourself inspired as an artist?**

**MG:** I try to see as much as I can—to stay curious, porous, absorbent. Which is the wonderful thing about living in New York City—one just needs keep their eyes and hearts open. God, what an earnest answer!

**TS: Many NYC public school students will read this interview and will want to know what it takes to be a successful actor—what advice can you give young people who want to act?**

**MG:** To, above all, care and care deeply. Whatever you are doing, whatever you're playing at—go at it with all your heart. Defend your character like Jess defends her country, her family, the truth. •



Caitlin O'Connell, Mamie Gummer  
and Karron Graves



# WRITING ABOUT COMING HOME

Returning soldiers have struggled to reintegrate into the civilian world for millennia. From the Trojan Wars of the 13th century BC to the modern wars in Iraq and Afghanistan, both veteran and civilian writers have attempted to make sense of this struggle in their work. Sophocles' *Ajax*, for example, one of the oldest surviving plays, depicts the suicide of a returning soldier.

## THE CIVIL WAR

Most Civil War fiction was written by civilians decades after the war, and little focused on returning veterans. *The Red Badge of Courage*, one of the most popular Civil War novels, tells the story of a young private coming to terms with cowardice and courage on the battlefield. Stephen Crane, the novel's author, wasn't born until 1871, six years after the war's end. Civil War plays were popular in the 1880s and 1890s but were almost universally focused on romantic themes. The exception is *The Rev. Griffith Davenport*, which opened on Broadway in 1899. *Davenport* was based on the novel *An Unofficial Patriot* by Helen Hamilton Gardener and was a fictionalized account of her father's life.

## WWI

Ernest Hemingway, an ambulance driver in the American Red Cross during the war, was wounded by shrapnel two weeks before his 19th birthday. He chronicled the struggle of veterans to make sense of the world after the war in novels *The Sun Also Rises*, *A Farewell to Arms*, and other stories. Hemingway and his contemporaries shifted war writing from Victorian romanticism to straightforward prose, a literary expression of the disillusionment with authority, patriotism, and traditional mores created by industrial warfare. Hemingway wrote, "Abstract words such as glory, honor, courage, or hallow were obscene beside the concrete names of villages, the numbers of roads, the names of rivers, the numbers of regiments and the dates."

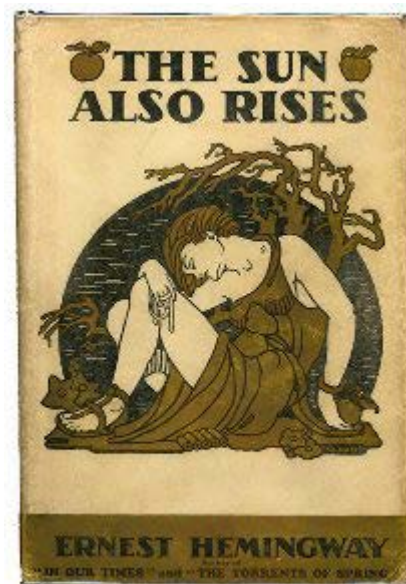
## WWII

*The Best Years of Our Lives* was a 1946 film about three veterans of WWII returning to civilian life, one of whom, Homer Parrish, has lost his hands in the war and doesn't want to burden his fiancée with his disability. Parrish was played by Harold Russell, a veteran who had lost both his hands while training new recruits on the use of TNT in demolition. The movie ends with the wedding of Parrish and his fiancée, and the promise of success in work and home life for the protagonists.

Tim O'Brien, author of *The Things They Carried*

## VIETNAM

Lanford Wilson's play *The Fifth of July* gives the audience a new type of veteran: Kenneth Talley, Jr., a gay, paraplegic Vietnam veteran with a drinking problem, unable to come to terms with his past, his injury, or his future. The play shows the reality of how severe Ken's injuries are: at one point, he crashes to the floor, unable to raise himself. But it ends on a hopeful note, with Ken resolved to return to his old job and reconnect with his partner.



*The Sun Also Rises* by Ernest Hemingway

Author Tim O'Brien, a foot soldier wounded by shrapnel in Vietnam, has mined his experiences as a soldier and a veteran in a memoir and four novels. His best-known work, *The Things They Carried*, strings together short stories about the war as narrated by a character called Tim O'Brien. O'Brien, the author, blends fact and fiction in an attempt to give the reader the "story-truth," the emotional heart of the experience of Vietnam, rather than facts. The book was published in 1990, twenty years after O'Brien's return, suggesting that the changes incited by war continue to shape lives long after the end of the conflict. •



# FLORIDA SPACE COAST

After her third tour in Afghanistan, Jess comes home to live with her sister in Florida, the Sunshine State. But things aren't how Jess left them, and they are not "sunny" at all. So what is the America that Jess comes home to?

It's July of 2011. Barack Obama is finishing his first term, Adele's "Rolling in the Deep" tops the Billboard Charts, the final *Harry Potter* movie grosses \$92.1 million on its opening Friday, Osama Bin Laden has been captured and killed in his hideaway, and nearly a million spectators have gathered to watch the final shuttle launch at the John F. Kennedy Space Center, located on the Florida Space Coast.

After this launch, the Kennedy Space Center will have no further shuttle launches. Once the embodiment of American exploration, innovation, and industry, the Florida Space Coast now brings to mind images of unemployment and nostalgia for a more prosperous America.

Cape Canaveral, located in Brevard County, Florida, was selected as the prime site for the space center in the mid-1940s but didn't begin operations until 1958. In May of 1959, NASA launched and recovered its first Floridian astronauts, two monkeys, Able and Baker, to test capability to launch from Cape Canaveral. Fast forward ten years later to 1969 when the world watched from the edge of its seat as the shuttle carrying the first men landed on the moon. Since this historic event, every human space mission launched in the United States has embarked from the combined spaceport of the Cape Canaveral Air Force Station and the Kennedy Space Center.

With all of this exploration and excitement came many jobs. The workforce at the Kennedy Space Center peaked



NASA Kennedy  
Space Center

in 1968 at about 26,500 direct employees. While the number of employees fluctuated for many years, it amounted to around 17,000 by the second half of the 1980s. This number kept growing until 2005 when the workforce was reduced to about 14,500 employees—having dropped for the first time since before the 1980s. In 2011, the space program underwent more drastic cuts and had to layoff even more employees. For the past five years, the total number of employees at the Kennedy Space Center has shifted between 7,000 and 8,000.

What is important to note about the employment and unemployment rates cited by the Kennedy Space Center is that they don't exist in a vacuum. Some people have estimated that the 7,000 layoffs in the space center triggered at least 7,000 more lost in the community (others estimate 14,000). These 7,000 to 14,000 indirect jobs that were lost are those associated with hotels, restaurants, retail stores, and other businesses that depended on the space center for their survival. In fact, the effects on these indirect jobs aren't just limited to Florida—some reports show that the impact extends as far as Texas, where many factories that create the materials needed for space exploration are located. It's no surprise that our character Jess has trouble finding work upon her return to Florida, that Stevie has lost his job at the NASA cafeteria and now works in a gas station convenience store, or that Kelvin continues to collect disability checks, rather than seeking work.

Despite the job losses, the community remains proud of its space exploration history. In 1999, local resident Robert



Crew members for the last space mission





'Atlantis' on its final mission of the Space Shuttle Program

"Ozzie" Osband led a petition to get the Brevard County area code to be 321. The code was originally assigned to a suburb of Chicago, but Floridian residents recognized these numbers as part of the countdowns repeated during every launch. Osband told news reporters that Florida was "the countdown capital of the world," a sentiment later shared by George Diller, a specialist in the NASA public affairs office, who said on the code's 15th anniversary that "the countdown is certainly what we do here."

Capturing this identity was important to playwright Lindsey Ferrentino, who grew up in a small town along Florida's Space Coast. She told a reporter that her town "was an area that always prided itself in a belief in the future, in being forward thinking" and that she grew up under a banner that said, "Welcome to Merritt Island—where dreams are launched." It was when Lindsey left for college that the Kennedy Space Center began increasing layoffs. In some ways, telling Jess's story of returning home to a changed Florida is Lindsey also telling her own.

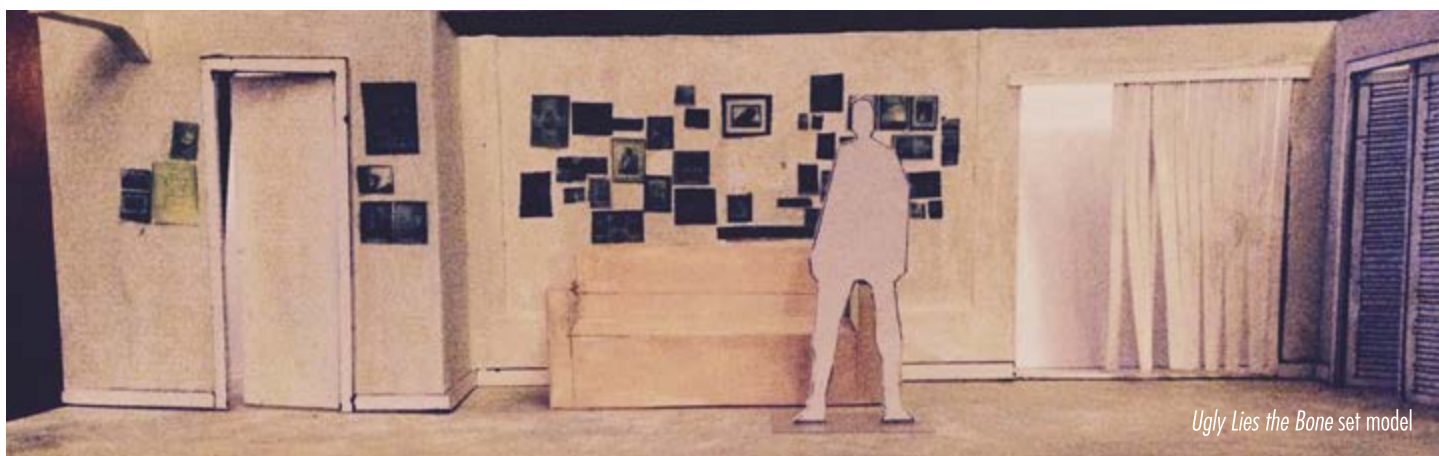
So while one million spectators may seem like a lot for the Kennedy Space Center's final shuttle launch in 2011, it really isn't as staggering when we think about how important the Space Coast has been for Florida's identity. The last space shuttle, named "Atlantis," carried four astronauts and included tests for future robotically-fueled missions. Atlantis marked the end of an era for many—both in immediate reality with the loss of jobs and in the American psyche that had so long self-identified as the leader in space exploration. Among that one million were Jess and Stevie, watching from the rooftop. As they are waiting for the launch, Jess asks Stevie to describe how she used to look before being injured in Afghanistan. Jess, like the Florida Space Coast, has changed in character dramatically—and must figure out how to move forward. •



The crowd for final mission of the Space Shuttle Program



# DESIGNER STATEMENTS



*Ugly Lies the Bone* set model

## TIM BROWN—SET DESIGNER

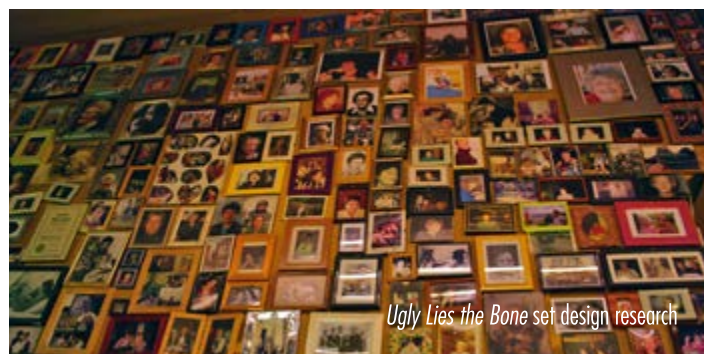
*Ugly Lies the Bone* is a homecoming story, although the home Jess returns to is one that is overwhelmed with emotional triggers and responsibilities that make this homecoming not the smoothest. The central set is a Florida house lived in by Jess and her sister. It is eerily unchanged from their mother's decorations. There is a sense of angst in this home. It is a place that Jess tried to escape by joining the Army and now returns to heal from wounds both physical and mental. The house is claustrophobic with memories produced by photos covering the wall and furniture and carpet stained with years of living.

While designing the space we tried to keep the sense of Central Florida in the decor and architecture. Our research folders were filled with one-story houses with wall-to-wall carpet, ceiling fans and palm and pine trees out the windows. The convenience store might be littered with Florida Lotto tickets, while the living room might have Disney vacation photos and a Space Shuttle poster; all with the ever present hum of air conditioners in the background.

Throughout the play the set shifts to multiple locations, a gas station and virtual reality chamber included. The set transforms around Jess as the chaos of coming home from war builds to a destructive rebirth of the space.

## DEDE AYITE—COSTUME DESIGNER

Heart racing, a smile tracing my lips, eyes twinkling with unshed tears: my first emotions after reading *Ugly Lies the Bone* by Lindsey Ferrentino. It is crucial that I take stock of these feelings Ferrentino's words have stirred. They will serve as guides as I delve into the world of making clothing



*Ugly Lies the Bone* set design research



Costume sketch for Jess

JESS

choices for each character. This leads to my favorite part: research. I read the work a second time and take notes in response to the characters, their location, time, place, and class. I then love to check in with the director to discuss key points, ideas, and feelings about each character and the entire piece, before returning to the land of research. The next stage is parsing each character, studying how their backgrounds will affect the colors, fit, and style of clothing they would choose to wear before translating all this into sketches.

An exciting and challenging aspect of this play is that Jess, our main character, is an army veteran with third-degree burns on 30% of her body. Understanding what type of fabrics and colors she would choose based on her skin's sensitivity is imperative. When we first meet Jess she has just returned from the army. We start out in army utilitarian-style clothing and towards the end, as she reconciles her past with her new life, we shift to softer palettes and textures. The clothing choices allow us to discover her journey and show the passage of time. As Costume Designer, my job is to add depth to an already beautiful story, which I hope to accomplish by finding real life stories—in this case, researching burn victims and army veterans. Always, I am

amazed by how fiction and reality overlap and how stories connect us all.

### JIYOUN CHANG—LIGHTING DESIGNER

The lighting for *Ugly Lies the Bone* is divided into two different worlds: a real life reality that includes a physical world, mainly a home, and a virtual reality world. Both are centered on Jess, a female soldier who suffers from 3rd degree burns from serving in the Afghanistan war. The lighting in her home is shadowy and even dimly lit at certain times, and for that reason, it's warm and moody. It allows Jess to hide her body and face in shadow or to be in light comfortably with other people. Outside of the apartment, it is blazingly bright which reflects hot, sunny Florida where the play takes place. When Jess is alone, the lighting will change to a cold, sterile and bleak world that will hopefully show us her inner thoughts. The lighting of the virtual reality world is isolated and colorful because it is where Jess doesn't mind being exposed. It's surrealistic and abstract lighting that allows the audience to enter into the virtual video world. There are also heat lamps being used to show Jess's intense pain level as the virtual video world envelops her.

### JESSICA PAZ—SOUND DESIGNER

In approaching the sound design for *Ugly Lies the Bone*, the concept of space was a great consideration. In addition to the physical space of the theater, I am also exploring the main character's mental state. We often oscillate between Jess's current realities at home, the world of Virtual Reality, and her memories of war. What are the common denominators? How do these worlds collide inside the psyche of Jess? In what way does virtual reality make itself sonically credible? All of these questions led to the choice of using room tone as an anchoring point of the design. The sound of a room is commonplace (and something often taken for granted), and yet its absence leaves us in a space undefined. Inside of a Florida home we may hear the whirring of a central air conditioning unit or the hum of Cicadas at night through the air; while in virtual reality there is a distinct but slightly imperceptible white noise drawing us ever further into the virtual world. The sounds of war (not just reality) such as gunfire, explosions or the hum of vehicles are in the heightened memories of our main character. All of these elements come together to create the initial sound palette for the world of the play using a common element to define and flow between each of these spaces. •

Costume sketch for Kacie



# PRE-SHOW ACTIVITIES

## HOW DOES AN ACTOR DISCOVER HER CHARACTER THROUGH EXPERIENCING OTHER CHARACTERS' RESPONSES?

Students will participate in a structured improvisation and reflect on their experiences in role.  
(Common Core Standards: CCSS.ELA-LITERACY.SL.11-12.1.D)

**MATERIALS:** Index cards with the following written on them: Elderly; Small child; Person with large, visible burn scars; Teenager; Person missing an arm; Adult.

### SETUP

Distribute index cards to volunteers in the class. Do not allow the volunteers to read the cards they have been given. Either tape the cards to volunteers' backs or foreheads.

### ACTIVATE

Set up an improvisation in a well-known location, where the action of the scene is obvious. The improvisation could take place in a fast-food restaurant, a bowling alley, or a high school basketball game, for example. Ask volunteers to take in the descriptions of the other characters and respond as they truthfully would to someone with that description. Students who did not volunteer are the audience, and are asked to observe how the volunteers interact, and how they react to each other. Allow the improvisation to run for several minutes.

### REFLECT

Hold a guided discussion with the class. Ask each volunteer to guess what their index card says, and why they believe that. Then ask each volunteer how they felt about how the other characters reacted to them. Ask the full class to describe any behaviors or changes in behavior they witnessed as a result of the index cards during the improvisation.

## HOW DO ACTORS CREATE A SCENE IN ORDER TO EXPLORE THE THEME OF "HOMECOMING"?

*Ugly Lies the Bone* invokes a universal theme: a soldier returning home and confronting change. Students will explore this theme by working in groups to prepare and present an original homecoming scene.  
(Common Core Standards: CCSS SL1b)

### PREPARE

1. Guide students to generate a list of "big life changes" that can impact a family. (E.g., job loss, sickness, coming out, winning the lottery, etc.)
2. Divide students into "families" with 4-6 people per group. Have students choose roles (parents, children, etc). Then, select one family member to be the **Returnee**. Ask this participant either to step out of the classroom or into a different space, out of hearing, for the next step.
3. With the **Returnee** out of the room, the other family members choose 1 "big change" from the list to have happened to their family. On a card, have each student complete the sentence: My character reacts to this change by \_\_\_\_\_.

### ACTIVATE

4. Bring the **Returnee** back to the room. The group improvises a scene in which the **Returnee** comes home after a long time. Through behavior and dialogue, family members show how the change has affected them, but do not explicitly state what the change is. The **Returnee** tries to reconnect and figure out what has changed. Allow 2-5 minutes for the scene to play out, then call "scene to end it."

### REFLECT

How did each person in the family respond to the change? How did the returning character respond to the family and the changes? What other books, films, plays, television shows have you seen on this theme? Why is it a popular theme?



# POST-SHOW ACTIVITIES

## HOW DOES A DESIGNER CONCEPTUALIZE A VIRTUAL REALITY GAME THAT ADDRESSES A REAL-LIFE PROBLEM?

Students will write a narrative describing a virtual reality game that addresses a real-life problem.  
(Common Core Standards: CCSS.ELA-LITERACY.W.11-12.3)

*SnowWorld*, the virtual reality game used in *Ugly Lies the Bone*, was created by researchers to help injured veterans manage pain by immersing them in an alternate sensory experience.

### WRITE

What other real-life problems could a virtual reality game solve? Brainstorm alone, in small groups, or as a class.

Working independently, students write a descriptive narrative of a virtual reality game that addresses one of the issues identified during the brainstorm. Students should include details about the imagery, audio tracks, and player action in the narrative.

### REFLECT

Students share narratives. How do the artistic choices present in the game (imagery, music, other sound, player experience) address the real-life issue?

## HOW DOES A PLAYWRIGHT SHOW A CHARACTER IS IMPACTED BY THEIR SETTING?

After seeing the play, students will discuss how the characters interact with their setting, and then write their own narrative monologues. (Common Core Standards: CCSS W3b)

### ANALYZE

Facilitate a discussion about how the characters respond and react to the play's setting.

This PDF provides excerpts from the play, relating to setting! [CLICK HERE!](#)

### ACTIVATE

1. Ask students to invent a fictional character who might live in their own community.  
(Students will need paper and pen)
2. Give the character a name, age, and occupation.
3. Write a few words on how this character FEELS about her/his community.  
(loves, resents, worries about, etc.)
4. Ask students to write a monologue, a single speech, in which their character explains:
  - what is unique about her/his community?
  - how the community has an impact on what they do? For example: where they work, how they live, who they hang out with.
  - how they feel about the setting
5. After writing, select a few students to read their monologues aloud "in character."

### REFLECT

How do you learn about a character by how s/he relates to their setting?  
Why is the setting such an important element in any play, novel, and film?  
How does our real life setting (our own time and place) impact our own lives?

# GLOSSARY

## MORPHINE

a powerful drug made from opium that is used to reduce pain  
*The Voice informs Jess that her two choices for pain management are to stay on morphine or to use virtual reality therapy.*

## ADLS

Activities of daily living (ADLs) are basic self-care tasks, akin to the kinds of skills that people usually learn in early childhood. They include feeding and toileting.  
*The Voice asks Jess to rate her pain on a scale, with the 4-6 range being pain that interferes with ADLs.*

## EDEN

a place of pristine or abundant natural beauty  
*The Voice asks Jess to describe what her personal Eden would be like.*

## CRAZY EIGHTS/ LUCKY LADY

Instant win scratch card games  
*Stevie asks Jess to choose between the Crazy Eights and Lucky Lady scratch cards.*

## IUD

a device that is inserted in the uterus and left there to prevent pregnancy  
*Stevie incorrectly refers to the improvised explosive device (IED) that caused Jess's accident as an IUD.*

## FORECLOSURE

a legal proceeding that bars or extinguishes a borrower's right of redeeming a mortgaged estate  
*Stevie mentions that his brother-in-law has foreclosed property.*

## DISABILITY (CHECK)

a monthly payment made to someone who has become disabled and is unable to work  
*Kelvin muses that Jess could stay on disability for the rest of her life instead of getting a job.*

## PANACEA

something that will make everything about a situation better  
*The Voice explains to Jess that the modern nature of her injuries demands a modern panacea.*

## HARELIP

a birth defect characterized by one or more clefts in the upper lip resulting from failure of the embryonic parts of the lip to unite  
*Kelvin tries to make Jess feel better by reminding her that they could all have harelips.*

## GUNNER

a soldier who operates a large gun  
*Jess's job in the military was as a gunner for her unit.*

## AMNESIA

a condition in which a person is unable to remember things because of brain injury, shock, or illness  
*Stevie tells Jess that he doesn't have amnesia.*

## PAUL SIMON

an American musician, actor, and singer-songwriter. Part of the duo Simon & Garfunkel, formed in 1964 with musical partner Art Garfunkel.  
*The Voice informs Jess that she can choose between patriotic music and Paul Simon songs to listen to while using SnowWorld.*

## SKIN GRAFT

a piece of skin that is surgically removed from a donor area to replace skin in a defective or denuded area (as one that has been burned)  
*Jess informs the Voice that when her larger skin grafts stretch, it feels like she's on fire again.*

## OORAH

a battle cry common in the United States Marine Corps since the mid-20th century.  
*Kelvin mispronounces the call, the correct pronunciation is OORAH*

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# ABOUT ROUNABOUT

## ROUNDABOUT THEATRE COMPANY - 50TH ANNIVERSARY SEASON

Roundabout Theatre Company (Todd Haimes, Artistic Director) is committed to producing the highest-quality theatre with the finest artists, sharing stories that endure and providing accessibility to all audiences. A not-for-profit company founded in 1965 and now celebrating its 50th anniversary, Roundabout fulfills its mission each season through the production of classic plays and musicals; development and production of new works by established and emerging writers; educational initiatives that enrich the lives of children and adults; and a subscription model and audience outreach programs that cultivate and engage all audiences. Roundabout presents this work on its five stages and across the country through national tours. Since moving to Broadway 20 years ago, Roundabout productions have received 208 Tony Award nominations, 202 Drama Desk nominations and 239 Outer Critics Circle nominations. More information on Roundabout's mission, history and programs can be found by visiting [roundabouttheatre.org](http://roundabouttheatre.org).

### 2015-2016 SEASON



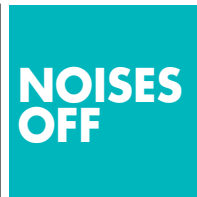
By Harold Pinter  
Starring  
Clive Owen, Eve Best  
and Kelly Reilly  
Directed by  
Douglas Hodge



By Stephen Karam  
Directed by  
Joe Mantello



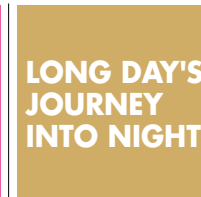
By Helen Edmundson  
Based upon the novel  
by Émile Zola  
Starring  
Keira Knightley,  
Gabriel Ebert, Matt  
Ryan and Judith Light  
Directed by  
Evan Cabnet



By Michael Frayn  
Directed by  
Jeremy Herrin



Book by Joe Masteroff  
Music by Jerry Bock  
Lyrics by Sheldon  
Harnick  
Choreographed by  
Warren Carlyle  
Directed by Scott Ellis



By Eugene O'Neill  
Starring  
Jessica Lange, Gabriel  
Byrne, Michael Shannon  
and John Gallagher, Jr.  
Directed by  
Jonathan Kent



By Lindsey Ferrentino  
Directed by  
Patricia McGregor

### STAFF SPOTLIGHT: INTERVIEW WITH DIGITAL MARKETING MANAGER, ALEX BARBER

**Ted Sod:** Tell us about yourself. Where were you born and educated? How and when did you become the Marketing department's Digital Marketing Manager?

**Alex Barber:** I was born and grew up in Sydney, Australia before moving to New York in 2012. I completed an undergraduate degree in communications and international studies at the University of Technology in Sydney, and started my career in at an advertising agency working on large-scale telecommunication, financial and airline campaigns. I specialized in digital marketing around the time that Facebook and Twitter launched—a lot has changed since then! After three years in advertising, I wanted to combine my passion for the arts into my career and completed a Master of Arts Administration at the University of New South Wales. I then worked for the Biennale of Sydney (an international contemporary arts festival) and Darlinghurst Theatre Company as their marketing and development manager for two years before moving to New York. When I arrived, I spent a summer working for Celebrate Brooklyn before joining Roundabout as their Digital Marketing Associate.

**TS:** Describe your job at RTC. What are your responsibilities?

**AB:** As the Digital Marketing Manager I oversee Roundabout's email marketing and social media strategies, the Roundabout blog, and work with our digital agency on advertising campaigns for our shows.

There's a lot to do! I design, test and send up to 20 emails per week, create and publish content on our Facebook, Twitter and Instagram profiles daily, create social media advertising campaigns, oversee a small team of community managers who engage with customers on Twitter, and help the education and development teams tell their stories online.

**TS:** What is the best part of your job? What is the hardest part?

**AB:** The best part of my job is working with a wide range of talented people who are really passionate about what they do. The marketing of shows is changing dramatically, and social media is a powerful tool to for us engage directly with audience members, and to share the entire process of theatre-making through videos, photos and behind the scenes content. The most challenging part is keeping on top everything, as our online channels are accessible 24 hours a day, 7 days a week!

**TS:** Why do you choose to work at Roundabout?

**AB:** I'm a long way from home, but I love being in New York surrounded by so many talented artists and leading arts institutions. Roundabout is an internationally renowned institution creating excellent theatre experiences and educational programs. I feel lucky to be a part of this company that supports not only actors but young people who will hopefully grow and learn from their experiences at the theatre. •

Learn more at [roundabouttheatre.org](http://roundabouttheatre.org). Find us on:





# WHEN YOU GET TO THE THEATRE

FOR  
EDUCATORS

## TICKET POLICY

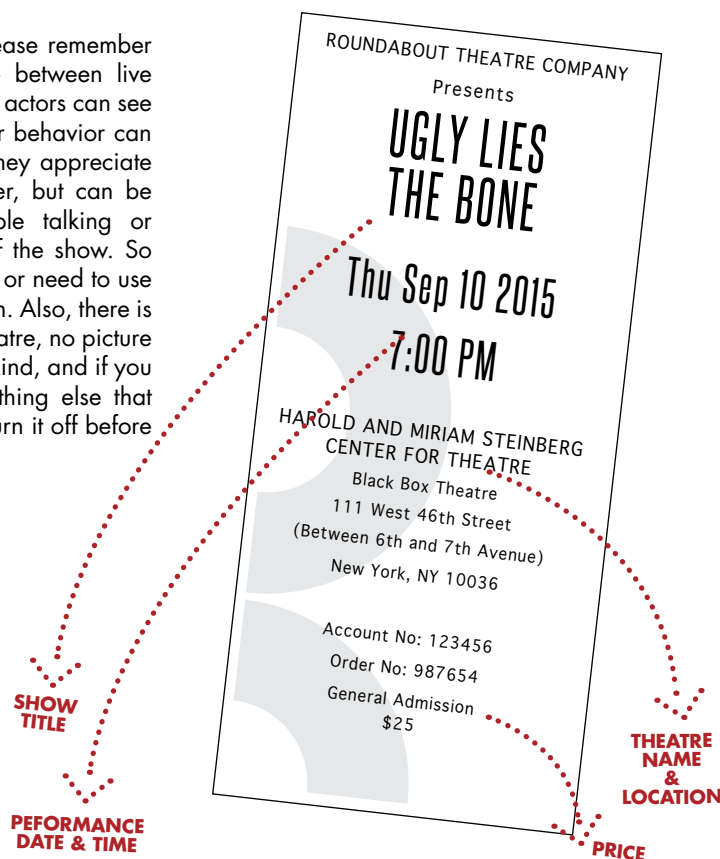
As a student participant in an Education at Roundabout program, you will receive a discounted ticket to the show from your teacher on the day of the performance. You will notice that the ticket indicates the section, row and number of your assigned seat. When you show your ticket to the usher inside the theatre, he or she will show you where your seat is located. These tickets are not transferable and you must sit in the seat assigned to you.

## PROGRAMS

All the theatre patrons are provided with a program that includes information about the people who put the production together. In the "Who's Who" section, for example, you can read about the actors' roles in other plays and films, perhaps some you have already seen.

## AUDIENCE ETIQUETTE

As you watch the show please remember that the biggest difference between live theatre and a film is that the actors can see you and hear you and your behavior can affect their performance. They appreciate your applause and laughter, but can be easily distracted by people talking or getting up in the middle of the show. So please save your comments or need to use the rest room for intermission. Also, there is no food permitted in the theatre, no picture taking or recording of any kind, and if you have a cell phone or anything else that might make noise, please turn it off before the show begins.



Major support for *Ugly Lies the Bone* is provided by Jodi and Dan Glucksman.

Lindsey Ferrentino's *Ugly Lies the Bone* and Roundabout Theatre Company are recipients of a Special Citation of Excellence from The Laurents/Hatcher Foundation.

Roundabout's work with new and emerging playwrights and directors, as well as development of new work, is made possible by Katheryn Patterson and Tom Kempner.

We gratefully acknowledge the *Roundabout Leaders for New Works*: Alec Baldwin, Peggy and Mark Ellis, Jodi Glucksman, Sylvia Golden, Judith and Douglas Krupp, K. Myers, Laura Pels International Foundation for Theater, Laura S. Rodgers, Lauren and Danny Stein, Harold and Mimi Steinberg Charitable Trust, Yolanda R. Turocy, Lori Uddenberg, and Xerox Foundation.

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