The Crucible

Lighting and Set cues

**Before the show:** Right after all the speeches have been made, and the show has been announced, all the lights go down, and the curtains begin to open slowly on a dark and empty stage, except for the trees (upstage right, downstage right, upstage left, downstage left). The scrim is down. As this happens, the first sound clip is played—“How to spot a communist.”

**Prologue:** The stage remains dark as tribal music—“African Music- Tribal Dance” starts loudly in the background. Almost immediately, a dim red light fades up (though not all the way) as the girls enter stage left behind the scrim, laughing and dancing.

-Suddenly the girls start to run off stage left, screaming, the one holding the dress drops it, and the figure of Parris appears behind the scrim from stage right, and he walks over to where they’ve run off, stops, and picks up the dress—the music fades, the red light fades back to black, the lights on the trees go off as his figure walks off stage.

**Scene 1:** The scrim is raised, and the bed is moved center/up stage right, sideways, with the head closer to stage right. It is MORNING—yellow and white lights come up on the scene once both Betty and Parris are in place. The door is upstage left, and the windows are in place.

-At the end of the scene, everything erupts into chaos as the girls start screaming accusations over each other (and some walk throughout the audience). This goes on for a short while (about a minute) and then the lights begin to dim as they make their way out of the audience.

**Scene 2:** Once the stage is dark, sound cue—TBD—while the inside of Proctor’s home is set QUICKLY: fireplace center, upstage (and slightly stage right), with a large pot/cauldron; in front of that, downstage, the dining room table (slightly stage left) with a bench on each long side and a chair at each head. It is set with a tablecloth, candles and dinnerware. The door is set stage right.

-Once everything is nearly set, the music begins to fade out. Once it is ready, the light come on slowly. It is the EVENING, and the lighting is yellow/white/orange and slightly dim.

-At the end of the scene, as Proctor storms out, the lights get a reddish tint (white, yellow plus red). Mary Warren is left alone on the edge of the stage in a heap, and music fades in quickly—“Witchcraft”—and after it plays for a few seconds, the lights begin to fade and the curtains begin to close, and once they are closed completely the house lights come up, though the song is left playing on repeat all through intermission.

**AT THE END OF INTERMISSION**: the music fades out a few minutes before the lights go down, and the start of act 2.

**Scene 3:** The lights go up on an empty stage, bare except for the trees. It is NIGHTTIME—the lighting is dark blue with some white. The music starts as the lights go up—“Mysterious gothic…”—and Abigail enter slowly.

-At the end of the scene there is a blackout right as the music cue (TBD) starts, which plays through the setting up of Scene 4 and fades right before the lights go up.

**Scene 4:** The lights go up yellow and white (it is MID-DAY) on the stage, which is set for the courtroom: the door is stage right, the judge’s podium is slightly upstage in the center, and there are 2 benches on either side faces each other, though slanted slightly diagonally towards the audience. The podium is set with a cloth, a few books and papers, and a judge’s gavel.

-At the bottom of page 67, Abigail says “There is…I know not…” and at the start of this the lights slowly begin to fade into a blue and red. They stay this way until Proctor shouts “Whore!” (middle of pg 68) and they quickly go back to normal.

-The lights go to red when Abigail screams (middle of pg 71) “You will not! Begone, begone I say…”

-The lights remain this way until Mary screams (top of pg 74) “I’ll not hang with you!” and blue fades in as well (lights are now blue and red like earlier) and remain this way through the end of the scene, which is a quick fade to black with Danforth still screaming “Mister Hale!” in the darkness.

**Scene 5:** The lights come up dim and white, giving the appearance of being underground. The jail cell is set center, slightly upstage left. There is a bench behind the bars (in the jail cell), and one slightly downstage, stage right. There are also two stools around this area.

-At the end of the scene, at Parris’s line: “Go to him, Goody Proctor!” A distant drum beat begins and continues through the end of the scene. As Elizabeth says her last line, Proctor and Rebecca Nurse will set their stool on the edge of the stage, in the center, and the lights fade to red and the two nooses hanging from the bar are lowered. As they exit the stage, the drum roll continues and there are a few moments of this before a blackout on the stage.

-The stage is then CLEARED, quickly, except for the trees, and the Curtain call music cue—“Off to the races…”—is started.