

*The Crucible*  
Lighting Treatment

This is a collection of ideas that I have for the lighting of the show, as well as some questions about the staging. This document is meant to start a dialogue between us to help make sure we're both on the same page as we work on the show.

**Overall:**

- From all of our discussions and my own readings, it feels to me that the lighting wants to be naturalistic in quality that is still reflective of the tension and emotions within the play.
- As the tensions and emotions build in the second half of the play, I plan on reflecting this shift in feeling by starting to make some abstractions with the light. As we go from act I to act IV I plan to shift from more natural colors in light to colder more stark colors, also I plan to shift to harsher sources of light and lower, more sweeping angles. Lastly, as we move through the play, the gesture on the back wall should become more and more present, reflecting the rise in chaos and emotion shown by the characters.
- Seeing the set model, I really love the confining aspect of all the location pieces. I really would like to echo this confined feeling with light – pulling our focus down to the scene taking place, but at the same time keeping the gesture on the back wall just present, without being highlighted. I think that these confined spaces will help enforce the tension going on within each scene, like a pressure cooker.

**ACT I**

- This act feels very tense. Emotions are running high, but still there is a semblance of order. No one has truly lost control, but by the end the edges have begun to fray.
- I see this act as being mid morning. There is bright, but not warm light coming from the window. There should be a coolness about the scene.

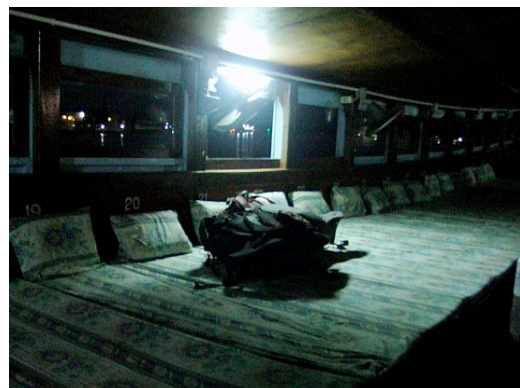


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- Character Intros
  - I see the moments in Act I where characters step out the action to make introductions as a break from the scene. For these I plan on putting both the subject and speaker in specials and bathing the rest of the playing area in a type of half-light, or shadowed wash.
  - How will the character's approach these intros? Is it the character telling the audience about another character, or does the actor drop their character as they introduce someone?
  - Do you see the presenter stepping out of the scene's defined area?

## ACT II

- The top of this act, like the one before is tense, but it is a palpably different kind of tense. There is guilt and shame and the feeling of effort being made on both sides to reconcile their personal rift. It is strained but still there is the essence of a hominess about the scene. It is evening. The sun is just vanishing outside. There is a warmth to the house.
  - The lighting here will be soft, and warm in color – sweeping across the stage gently.
- When Mary enters with news of the court, the balance starts to shift, and the fear and air of inevitability from the previous act comes back - the warmth of the scene is broken and the cool of night builds.
  - As the tension builds the lights become cooler and sharper. The warm tones drop away and steeper, cold light fills the stage.



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### ACT III

- Throughout this act, we start to see some shift in the quality of light that will eventually lead to act 4.
- Scene 1
  - This scene is creepy. The moon is high in the sky, it's cold, crisp light – sharper than you would think – is shining on Proctor and Abigail.
- Scene 2

- This scene is stifling and overbearing. It is official. It is ordered. This isn't a place someone lives. It is a place of rules and law and god. I see the court as ordered and crisp, made up of very clean lines. In this scene we see people who try to oppose this order and those who cleave to it for their very lives and what happens when the two butt heads.



- The lighting for this scene is clear and crisp. It is midday. Light comes in from high windows. However, as the scene progresses and the oppressiveness of the courts – the institution - takes over, the hanging lights in the anteroom will start to get brighter and brighter until they overpower the natural light that the scene started in.

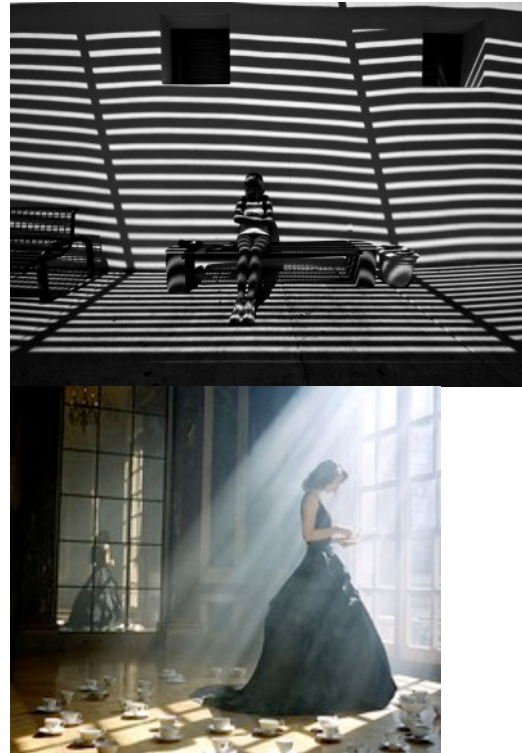
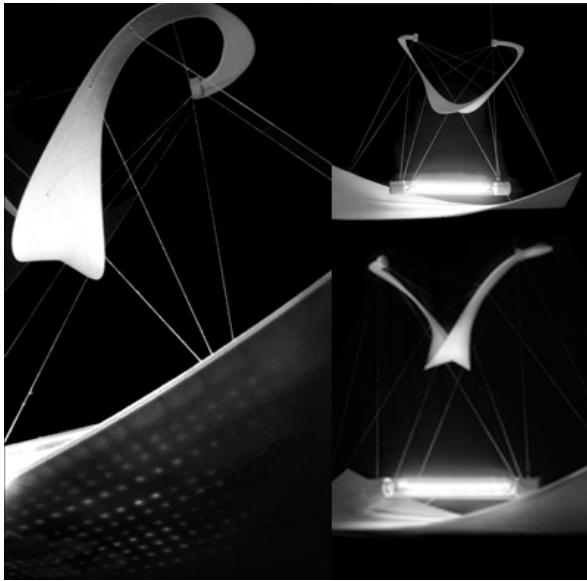
### ACT IV

- In this act we see what the town has become after months of fear, and anger and zealotry have broken it's back. The vocabulary has shifted – the place is no longer recognizable as the town it once was.
- It is early in the morning. Long gestures of light fall across the floor and up the back wall hinting at a hinting at a jail cell. The quality of light is harsher and the colors are more stark – tones of white and pale blue – than in previous acts. There is also more shadow in this act. Haze in the air will give the room and

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cold and slightly palpable feel to it. It should be hard to imagine how we got here from act 1.

- At the end of the play, the sun starts to rise as Proctor is led out. At this moment, through to the end of the play, I plan to flood the stage with harsh streaming light that builds in intensity through out the final song as well as John's climb to the gallows. It should be a cold light that lets us fully see the ruin and desperation that the town is in.



I hope you find this helpful, and please let me know if you have any questions or need any clarification.