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*In The Blood*

1. The production of *In The Blood* is a mix of presentational and representational theatre. I would say that it's a mix of the two because most of the play is representational, meaning that the actors and actresses didn't interact with the audience or change their acting based on the audience's reactions, but there were some moments in the play where the actors and actresses did acknowledge the audience's presence and incorporated them into the play. One example of presentational theatre in this production is when the actors and actresses all came out in the beginning and were making fun of Hester and laughing at her. Some of the actors/actresses went up to the audience and talked to them about Hester being a slut. Another example of presentational theatre in this production is when Reverend D handed an item to someone in the audience and interacted them for a couple of seconds. One last example of presentational theatre is when all the confessions took place. When the five different people confessed, I saw it as them almost stepping away from the play and confessing to the audience.
2. I believe the play's lighting was well planned and produced. After reviewing the contents of the play I think the confession scenes stuck out because it felt as if the actors and actresses were directly confessing to the audience. In my opinion, I think it was the lighting that made the confessions so memorable. In order to make the confessions seem like they were directed at the audience, the lighting crew focused on the main actor or actress that was confessing and dimmed the lighting all around them except for the inside

of Hester's house. I liked how the lighting crew put the light inside Hester's house because the "door" of Hester's house was just a curtain, so with the lighting inside the house, the audience could see the shadow of Hester moving her body. The main character was at the main focus by focusing the light on the main character. Since Hester's silhouette was in the background, it almost seemed as if we were looking into the confessor's thoughts. The combination of a bright light focused on the actor and the dimmed light that created Hester's silhouette played well together and was able to create the confession scenes that I enjoyed.

3. In the final moments of the play, Hester comes back from talking to Reverend about receiving help from him. However, their conversation did not end well as he called her a "slut." Hester returns back to her home and is angered and feels helpless. Jabber comes into the scene and asks his mom, Hester, about what "slut" means and Hester yells at him to stop saying it. Eventually, Jabber moves on from asking Hester what "slut" means to directly calling her a "slut." Jabber continuously yells at Hester, calling her a "slut," and this angers Hester to the point where she runs at Jabber and beats him to death. While she beats him, the kids can't stop her and they run away, some to the cops, and some just somewhere away from home. In the end, Hester ends up in jail. I believe the main conflict of the play is the struggle of Hester and her kids looking for help. Hester was not doing well financially and could not support her kids. She reached out to the different fathers of the kids, amiga gringa, and the welfare worker. In the end, I believe that the conflict was not resolved because Chilli did not want to support all of her kids; He just wanted to be

with Hester. Reverend D refused to acknowledge that he had a baby with Hester and also did not want to deal with her and her problems. Also, because Hester killed Jabber, she was put in jail, so she cannot take care of her kids anymore nor try to find support for them.

4. I think the University of Illinois Department of Theatre chose *In The Blood* because it portrays the twisted nature of mankind. The play shows how people only like to do things that are comfortable and beneficial for themselves. Everyone that had sexual encounters with Hester benefitted from her, but when Hester needed help from them, no one helped her because they didn't want to risk their comfortable lives by doing so. Also, the play shows how humans can be evil. This is portrayed in the scene where Hester kills her own son, Jabber, because she was mad at him for calling her a "slut." By revealing the twistedness of mankind the director attempts to tell the audience that we, as humans, need to help each other instead of letting our evilness and selfishness take control.
5. The play, *In The Blood*, conveys several main ideas/lessons. One main idea that I saw in the play is the selfish nature of humans. Everyone that Hester asked for help either did not help her or weren't helpful. The Reverend refused to help Hester even though he had a child with her. Chilli does love Hester, but his own selfishness of wanting to be with her and not her children prevents him from helping out Hester. All the people that Hester reached out to simply benefit from her without providing any help that she asked for. The doctor used Hester for sex when he was alone, but left her with a child. The Reverend got sex out of Hester as well but also left her with a child. Everyone used Hester at some