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GOD'S PLAN



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Theater review by Helen Shaw The title of Aleshea Harris's excellent revenge fantasy *Is God* is sounds like a line from the Louis Jordan song "Is You Is or Is You Ain't My Baby." There's syncopated swing in both the play and the song—and accusation, too, all pivoting around the terrifying changeableness of women. Harris's eerie text adopts other musical references; the script's cover page says the play "takes its cues from the ancient, the modern, the tragic, the Spaghetti Western, hip-hop and Atropunk." Carol B plays after the final blackout, but the underlying structure is that of some old ballad: Two women wreak continual vengeance in stanza after stanza. Anais (Alfie Fuller) is savagely burned, with scars covering her face; her twin sister, Racine (Dame-Jasmine Hughes), has suffered too. (Racine's "the rough one who still got some pretty to her," because her scars only crawl down one arm.) The twins escaped the fire they think killed their mother 18 years ago, when they were three, but today She (Jessica Frances Dukes) has finally summoned them to hear the truth. Lying in a hospital bed, turned into "an alligator" by her own burns, their mother tells about the day their father set her on fire—and she gives them a task. They must kill him—more, they must kill everyone around him. The women leave for the West (a television displays chapter titles in the Gunsmoke font), where they draw closer and closer to their prey: their father's new "bourgeois" wife, Angie (Nehassau deGannes); his hilarious twin sons, the self-styled poet Scotch (Caleb Eberhardt) and the argula-loving Riley (Anthony Cason); and finally, the Man himself (Teagle F. Bougere), who enters with his black hat tipped down over his eyes like Lee Van Cleef in *The Good, the Bad and the Ugly*. Characters crack jokes, but the play is far more tragedy than comedy: Racine's chosen weapon is a rock in a sock, because it reminds her of the story of Cain and Abel. (No one gets out of that one well, either.) Although the action in Taibi Magar's excellent Soho Rep production happens in two planes—either in a thin slice of stage right against the front row or in the flat space seen through a long horizontal window in the back wall—it feels appropriately epic. Set designer Adam Rigg and sound designer Jeremy Toussaint-Baptiste create a whole landscape out of a single white wall, and the performances are strong, particularly by the two pairs of twins. Harris writes so blisteringly that the actors could just let the language's flames carry them along. But the masterful Hughes proves to be the perfect kindling for it, and Fuller is heartbreaking. So is God is or is God ain't? The desert bleakness of Harris's quasi-biblical fable exists in the awful space between the two. Racine, flipping her hair, calls their mother god: "Well she made us didn't she?" The cautious Anais replies, "You gon' get struck down." They're both right. Deny her or worship her, but the cost is the same: blood, tribute, dust, pain. There's a reason Harris doesn't put a question mark in the title. In a work this furious and incandescent, there's no space for answers—only prophecy. Soho Rep (*Off Broadway*). By Aleshea Harris. Directed by Taibi Magar. With ensemble cast. Running time: 1hr 30mins. No intermission. Follow Helen Shaw on Twitter: @Helen_F_Shaw Follow Time Out Theater on Twitter: @TimeOutTheater Keep up with the latest news and reviews on our Time Out Theater Facebook page Zora Neale Hurston's 1937 novel *Their Eyes Were Watching God* recounts the events of Janie Crawford's life, a Black woman who lives in Florida during the early 1900s. The novel begins as Janie returns to the town of Eatonville. Her appearance spurs the judgment of the local women, who gossip cruelly about the protagonist. Janie then sits down with her best friend, Pheoby, to tell her about her life from girlhood on. Janie begins with her childhood—she never knew her father or mother, and was raised by her grandma, Nanny. Janie decides that her "conscious" life began when she let a local boy named Johnny Taylor kiss her at the age of sixteen. Nanny sees him kiss her, and tells Janie that she should get married straight away. Nanny then elaborates on her own life. She tells Janie that she was enslaved from birth, and her enslaver raped and impregnated her. It was at the time of the Civil War, and he left to fight shortly after. His wife, the mistress of the house, confronted Nanny and beat her. She was furious that her husband had a child with a woman he enslaved. She planned to have the baby, called Leafy, sold. Nanny escaped before this could happen and found a better home after the war ended, down in Florida. She hoped for a better life for her daughter and wanted her to become a schoolteacher. However, Leafy suffered the same fate as her mother, and was raped by her teacher at the age of seventeen. She gave birth to Janie and then ran away, leaving Nanny to care for the child. Nanny transferred her hopes for a better life on to Janie. Nanny wants Janie to marry Logan Killicks, a local, older, wealthy farmer. She believes he will give her stability, especially since Nanny knows she is getting old and won't be around much longer. Janie relents, naively thinking that marriage will lead to love and will put an end to her loneliness. But their marriage is not one of romance. Logan often tells Janie that she is spoiled, and puts her to work doing manual labor. Janie feels like a mule, and grows distraught over her circumstances. When Nanny passes away, Janie notes that she has finally become a woman, because her first dream has died. One day, Janie happens to meet a charming, handsome stranger named Joe Starks. They flirt, and he asks her to call him "Jody," and shares with her his many ambitious plans. He tells her that he is moving to a new town being built by a Black community. Janie is invigorated by his dreams, and they continue to meet in secret. After an argument with Logan, Janie runs off with Jody and marries him, and together they move to Eatonville. Jody has enough money to buy 200 acres of land, which he divides into plots and sells off to newcomers. Eventually, Jody becomes mayor of the town, and builds both a general store and a post office. But despite all of this success, Janie is still lonely. She realizes that Jody treats her like just another piece of his property. Because the couple holds so much power, Janie is respected by the townspeople, but also resented, and Jody forbids her from socializing with the "common" folk. Jody commands Janie to work at the store, which she dislikes. He also makes her cover her beautiful, long hair in a head-rag. He is controlling and jealous, and doesn't want other men lusting after her beauty. Janie is constantly belittled and silenced by her husband. Janie finds herself submitting in defeat, and detaching from her emotional self so that she can survive her loveless marriage. The two begin to argue more and more. Jody is getting old and sick, and as his health deteriorates, his harmful treatment towards his wife escalates. He even begins to hit her. One day Janie cuts tobacco for a customer crookedly, and Jody berates her, insulting her looks and her competence. Janie insults him back, publicly. Jody is so angry and embarrassed that he beats his wife in front of everyone and drives her away from the store. Soon after, Jody is bedridden, and refuses to see Janie, even as he lays dying. She talks to him anyways, and tells him that he never knew her because he wouldn't grant her any freedom. After he dies, she finally takes off her head-rag. Janie knows that she is still a great beauty, though she is much older now. She also inherited a lot of money from Jody and is financially independent. There are many suitors who wish to marry her, but Janie refuses them all until she meets one—a man nicknamed Tea Cake. Immediately, Janie feels like she has always known him. They fall deeply in love, although the rest of the town disapproves, since he is a drifter and so much younger than she is. The two leave for Jacksonville to get married. One morning, Janie wakes up and Tea Cake is gone, along with the \$200 she had stowed away. Janie frets. She thinks he used her and ran off. When he returns finally, he tells her that he spent her money on a big feast. He did not invite Janie because he thought the crowd was too low class for her likes. She tells Tea Cake that she wants to do everything with him, and they promise to be truthful with each other thereafter. Tea Cake vows to pay her back, and returns from gambling with \$322. He has earned Janie's trust, and she tells him about the rest of the money she has in the bank. They then move to Belle Glade, where they work planting beans, and Tea Cake teaches Janie how to shoot a gun and hunt. Crowds of people come and camp out in the fields during planting season, and because Tea Cake is so outgoing, their home in Belle Glade becomes the center of the social scene. Though they remain madly in love, their marriage has its share of ups and downs—Janie is especially jealous of a girl named Nunkie, who endlessly flirts with Tea Cake. Janie catches them play wrestling, but Tea Cake assures her that Nunkie means nothing to him, and their argument transforms into passion. Their marriage is wild, intense and consuming. It stokes the envy of all those around, except for Mrs. Turner. Mrs. Turner runs a small restaurant with her husband, and Janie spends a good amount of time with her. She greatly admires Janie's features, and wants Janie to marry her brother. She doesn't understand Janie's love and attraction for Tea Cake. In 1928, the Okeechobee hurricane wreaks havoc throughout Florida. Tea Cake and Janie survive the storm and end up in Palm Beach. However, as they were swimming through rough waters, a dog attacked Janie and Tea Cake was bitten as he fought off the animal. They return to what is left of their home. Tea Cake soon grows sick, and it's apparent that the dog gave him rabies. He becomes violently jealous, believing that Janie is cheating on him. He tries to shoot her. Janie kills Tea Cake in self-defense, and is charged with his murder. At the trial, Tea Cake's friends take a stance against Janie. But all the White women in the area come to support her, and the White, all male jury acquits her. She gives Tea Cake an extravagant funeral, and his friends forgive her. Janie then decides to return to Eatonville, since Belle Glade was meaningless without her husband. The story then picks up where it started, in Eatonville, with Janie's arrival back in town. Janie tells Pheoby that she is happy to have returned, after living out her dream and experiencing real love. She thinks about how she killed Tea Cake, but grows peaceful knowing that he gave her so much and that he will be with her always.

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