

**POST REVIEW**

## Family drama is rare treat

### **Goodnight Children Everywhere The Other Place**

It is a most uplifting thing in the theatre to witness a collection of actors whose corporate beauty derives from passion, character and the ability to handle a rare and finely-written script.

Richard Nelson is a gifted playwright and we have seen earlier (and deeply enjoyed) his *Two Shakespearean Actors*, also made for the Royal Shakespeare Company.

His is the kind of writing you can never get enough of.

In *Goodnight Children Everywhere*, Mr Nelson surpasses himself, exposing the dark sexual undertow which shakes a family of three sisters and their younger brother sharing a shabby flat in mid-1940s London.

The boy, Peter, has returned home from Canada where he was evacuated.

He left as a child, but returns as a very handsome, sexually attractive, 17-year-old. We gradually learn of his innocent childhood relationship with Ann, his older sister – now married to a coarse, sexist doctor, and heavily pregnant with the doctor's child.

Gradually an incestuous affair develops between Ann and Peter, who move as though under a fatal spell.

I hated initially Kim Hatley's ugly set which leaves us looking through the living room at the opposite audience. But it grows on you. However, nothing but praise for Simon Scardifield (Peter), Cathryn Bradshaw (Ann) and everyone else who is part of this fine company.

**Richard Edmonds**

## Birmingham Post Edmonds Goodnight



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