

Pittsburgh in the Round

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Review - October 8, 2019 - Eva Phillips

Perhaps the most astonishing short play that I had the pleasure of seeing during this year's PNWF was Ben Scranton's *Charlotte's Revival*. As a movie theater owner and his son are closing up shop one night, they notice a meager woman, who reveals an encyclopedic memory and knowledge of not just classic cinema, but the comings and goings of the man, his son, and the theatre marquee. Delving further into the conversation, Charlotte divulges, piece by piece, the roots of many of her anxieties, the unimaginably horrific accident that haunts her life, and the complicated relationship she and the man shared in the past. *Charlotte's Revival* is tricky to describe fully, as so much of the power of the show lies in the gradual revelations and the horror, anguish, and sympathy that the audience experiences as the characters do. As the man's son, Dominic Raymond transforms his small role into an utterly enthralling one, and his future in performance is bright. The true standout is unquestionably Kerry McGrath Benson as Charlotte, who channels agony, hopefulness, and grief in a nuanced and sensitive manner that is overwhelming. What I can say, unequivocally and without spoiling the profound impact of Scranton's incredible show, is that *Charlotte's Revival* was stupendously and impeccably acted, expertly and evocatively written, and absolutely deserves a life and platform outside of PNWF (perhaps on stage at Theatre Factory, the producers of the show).