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Charlotte Keatley

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#4574978 in Books Charlotte Keatley 2016-05-04 2016-05-04 Original language: English 7.81 x .1 x 5.061, .23 #File Name: 1350010170112 pages My Mother Said I Never Should Modern Plays | File size: 78.Mb

**Charlotte Keatley : My Mother Said I Never Should (Modern Plays)** before purchasing it in order to gauge whether or not it would be worth my time, and all praised My Mother Said I Never Should (Modern Plays):

0 of 0 people found the following review helpful. Highly recommended By Payal I love this play. And this edition is extra special because of the wonderful commentary on the text, historical context, playwriting -- all by Keatley herself. There's also a short but very engaging interview of Keatley. I directed this play two years ago and all this was of

invaluable help to me as a director. 0 of 0 people found the following review helpful. Inappropriate language for my purpose. By faithful I had hoped to use this as a performance piece for my high school forensic team. I can't. The language is inappropriate for high school performance, in my opinion. I had such high hopes..... 0 of 0 people found the following review helpful. It misses the density of love. By Dr Jacques COULARDEAU Four generations of women together on the stage, and absolutely no men. Four generations disguised as three because the daughter of the third generation woman is raised as the daughter of the second generation woman, hence as the sister of her own mother, a mother out of wedlock. But that is a detail that only gets pregnant, if I can say so, when the woman of the fourth generation finds out the one she considered her sister is in fact her mother. From the first generation, a woman who had to work hard to bring her daughter to a better beginning, we move to the second generation where the beginning of the next generation is more or less guaranteed after World War 2, but the independent spirit of that third generation brings an affair with a married man, who has two children on his own and of course never keeps his word about marrying the poor late teenager who gets pregnant at first sexual contact. Complete lack of sexual education and emotional education. The mother is of course responsible. Who else could be responsible for that complete lack of emotional and sexual education? School can at best give some information on sex but not on love. Only a mother for a daughter and a father for a son can provide with such an initiation more than an education. The fourth generation is even worse as for her independence and lack of care for anything, except the mottoes of some punk fundamentalist. But what's left after these two hours of theater? I am afraid not much. The feminine point of view on the tremendous evolution from 1935 to today is not bringing anything new except that women can easily fall under, be the victims of some institutionalized blindness that is perfectly relayed by what I would call a freewheeling carelessness disguised in the latest generation as carefulness that is just a facade since it corresponds to little. That Rosie girl understand her Jackie sister is in fact her mother, but that does not seem to throw her into some deep thinking trance or emotional existential experience. She could have been told her real mother was a vampire or a dragon she would not have been moved one iota more. And in fact the only significant symbol in that play is the solitaire game that reveals the patience and fate of women is to play solitaire games when men are doing the real thing outside in society. The second generation woman who raised her own third generation daughter and the fourth generation daughter, is the only one who really feels the rub somewhere and dies early, at work, working to raise the daughter of her own daughter. Absurd and in many ways silly. Where is the message in that early death of the enslaved second generation woman who is the victim of her own daughter? From where I stand there is no meaning and it is a case of overexploitation of one woman by her own daughter. Worse than slavery. Just plain overexploitation. Dr Jacques COULARDEAU, University Paris 1 Pantheon Sorbonne, University Paris 8 Saint Denis, University Paris 12 Crteil, CEGID

I don't know if you'll ever love me as much as I love you, but one day you'll understand why I've done this to you. Doris, born illegitimate in 1900, exchanges her budding teaching career for marriage and motherhood. When the war is over, her daughter Margaret marries an American and has Jackie, who becomes an archetypal 60s rebel. When Jackie can't face being a single mother, it is decided that baby Rosie will be brought up as Margaret's own. That's the plan anyway . . . Charlotte Keatley's award-winning play is a moving exploration of the relationships between mothers and daughters, and the consequences of breaking the most sacred taboo of motherhood. *My Mother Said I Never Should* is about the choices we make which determine the course of our lives and how it is never too late to change. This edition was published to coincide with the revival of the play at the St James Theatre, London, in 2016, starring Maureen Lipman and Katie Brayben.

This is a landmark play. The theatrical equivalent of breaking the four-minute mile. -- Lyn Gardner \* *Guardian* \* The play . . . shows how many generations it takes to learn how to love -- John Peters \* *Sunday Times* \* In its revelation of mother-daughter emotions over the years, the play is without rivals. It is a classic. \* *The Times* \* About the Author Charlotte Keatley is best known for her play *My Mother Said I Never Should*, which has been named by the National Theatre as one of *The Significant Plays of the Twentieth Century*. More recently, Charlotte Keatley's play *Our Father* premiered at the Watford Palace Theatre. She has written for radio, television and film, and has won the George Devine Award, Manchester Evening News Best New Play Award, a Time Out Award, and was nominated for an Olivier Award as Most Promising Newcomer.