

# MY MOTHER SAID I NEVER SHOULD

By  
Charlotte Keatley

Directed by  
Jeni Draper

UK TOUR  
2020



Photo: Marni Walker

With **Ali Briggs, Jeni Draper, Lisa Kelly** and **EJ Raymond**

SHEFFIELD  
THEATRES



fingersmiths



Supported using public funding by  
ARTS COUNCIL  
ENGLAND

[fingersmiths.org.uk](http://fingersmiths.org.uk)

# ABOUT THE PLAY

***My Mother Said I Never Should*** is about relationships between mothers and daughters. It explores the lives and relationships of four generations of women - their loves, expectations and choices, set against the social changes of the 20thC, with themes of independence, growing up and consequences of secrets. It addresses the issues of teenage pregnancy, career prioritisation and single motherhood and how each generation tries to break free from their parents' traditions and culture.

Written in 1985, ***My Mother Said*** has been translated into 22 languages, was awarded the George Devine Award, Manchester Evening News Award for Best New Play and nominated for an Olivier Award as Most Promising Newcomer.

It was, for many years, the most performed play by a female playwright. But never before performed for Deaf audiences in their own language.

fingersmiths' ***My Mother Said*** provides a snapshot of the Deaf community's rich history from 1900-80's when BSL was banned in schools & an oral approach enforced. The themes resonate with today's Deaf & wider communities: language choice, Deaf peoples' opportunities & expectations, womens' equality.

## Access

fingersmiths company of hearing and d/Deaf actors use BSL and spoken English to tell the story.

For scenes which are performed only in BSL we add simultaneous voice over or captions.

For scenes which are performed only in spoken English, we have integrated captions into the set design.

We offer audio description for Visually Impaired audiences and touch Tours at every performance.



***'This is a cracking company with an extraordinary USP'***

Bryony Lavery, Writer **FROZEN**

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fingersmiths, an Associate at New Wolsey Theatre, create theatre with a multi-layered approach to language and physical expression, working with casts of d/Deaf/hearing actors. Our work engages with d/Deaf/disabled audiences through the integration of BSL and spoken or written English, presented on stage.

Access elements are at the heart of our work - from the start of the creative process we ensure they are integral to the concept and in the design of each production. Mainstream audiences enjoy seeing popular plays re-imagined through a d/Deaf lens. It offers them an insight into a different culture and language, whilst engaging with the play.

Our Artistic Director Jeni's working practice as a sign language interpreter influences her directing. Her desire to reflect how d/Deaf and hearing people really communicate with each other

is in all the plays she directs. BSL is central in all her productions, with d/Deaf actors cast alongside hearing actors, with each show performed in BSL and spoken English.

Jeni offers audiences different ways to engage with the story. Sometimes by double casting the characters with a d/Deaf and hearing actor playing the same character (**Frozen**); using simultaneous live or pre-recorded voiceovers relayed over the BSL or through projecting the text on to an area of the set. There is always a focus on physical storytelling

fingersmiths offers audio description and touch tours for Visually Impaired audiences and Post Show Discussions are offered around the themes in the play.

***My Mother Said I Never Should*** by Charlotte Keatley is our third co-production with regional theatres, having previously co-produced Bryony Lavery's **Frozen** with Birmingham Rep and with New Wolsey Theatre, John Godber's ***Up 'N' Under***.

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#MyMotherSaid



Click [here](#) to view the full production gallery

Photos by **MARK DOUET**

# MY MOTHER SAID I NEVER SHOULD

by Charlotte Keatley

## CAST

Doris ..... **ALI BRIGGS**  
Rosie..... **LISA KELLY**  
Margaret ..... **JENI DRAPER**  
Jackie ..... **EJ RAYMOND**  
Voice of Jackie ..... **GENEVIEVE BARR**

## CREATIVES

Director ..... **JENI DRAPER**  
Touring Assistant Director ..... **LUANNA PRIESTMAN**  
Designer..... **SOPHIA LOVELL SMITH**  
Lighting Designer..... **GARY LONGFIELD**  
Sound Designer..... **NICK GREENHILL**  
Movement Director ..... **LUANNA PRIESTMAN**  
BSL Linguist..... **DARYL JACKSON (Touring)**  
Accent Coach..... **ELSPETH MORRISON**

Rehearsal Interpreters ..... **CAROLINE SMITH (Lead interpreter)**  
**LYN CHASE, TAZ HOCKADAY, ROSE LENNON**

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Production Manager ..... **DENNIS CHARLES**  
Technical Stage Manager ..... **EMMA ATHERTON**  
Stage Manager..... **BRYAN GALLAGHER**  
Marketing and Press..... **PAM KEHOE** for jma  
pam@janemorganassociates.com  
Audience Development..... **BID MOSAKU**  
**ROWAN WARNOCK**  
Production Filming..... **TERESA GARRATY**  
Production Photography..... **MARK DOUET**  
Project Assistant ..... **NUR KHAIRIYAH (KHAI)**  
Producer ..... **ISOBEL HAWSON (On Tour Ltd) 07889 784854**

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fingersmiths wish to thank : Jenny Sealey and everyone at Graeae Theatre for their ongoing support and loan of rehearsal space for re-rehearsing. Wayne "Pickles" Norman for audio description support. Rosie Oram for teaching us Manchester regional variation signs. All Staff at Sheffield Theatres & New Wolsey Theatre.

For more information, visuals and tour dates visit [fingersmiths.org.uk](http://fingersmiths.org.uk)



## ALI BRIGGS

DORIS

**Theatre credits' include:** Forest of Forgotten Discos (Contact Theatre); Radical Acts (CommonWealth Theatre); The Knitting Circle (Vital Xposure), Peeling (Forest Forge/Graeae); A Lovely Sunday For A Creve Coeur (Graeae); Sssh (Roundabout T.I.E.); Breaking The Silence (Red Ladder).

### **Television and Film credits include:**

Coronation Street; Fat Friends; Alphabet Soup; Whose Diary Is It Anyway?; Over The Edge - Daphne's Laughter Show; Four Deaf Yorkshire Men Go To Blackpool; Who Do You Think You Are?



## LISA KELLY

ROSIE

Lisa graduated from the University of East London with a degree in Counselling, being able to provide counselling services to Deaf BSL users.

Her acting career started in 2018, in Samuel Dore's 2018 film Reverberations. My Mother Said is her stage debut role.



## JENI DRAPER

MARGARET

Jeni is excited to be back on stage again playing Margaret and joining her team not as director but as an actor.



## EJ RAYMOND

JACKIE

**Theatre credits' include:**

Finding Nina! (Deaf Connection); The House of Bernarada Alba (Graeae Theatre Company/Royal Exchange Theatre); Scavengers; Beautiful Thing; Last Woman Left (Royal Conservatoire of Scotland); Dream On! (BBC Arts Live); Blood Wedding (Graeae Theatre Company/Dundee Rep); A Woman Alone (Remesh Meyyappan/ Royal Conservatoire of Scotland); Rescuers' Speaking; The Irish Giant, Mouth of Silence (Birds of Paradise Theatre Company); Love & Information (Solar Bear Ltd & Royal Conservatoire of Scotland); I Confess (The Arches Theatre Company).

**Television and Film**

**credits include:** Chase Identities; Perfumer; The Studio; A Love Divided.



## GENEVIEVE BARR

VOICE OF JACKIE

Genevieve was born deaf and was fitted with hearing aids aged four. She can be seen in the Maltesers advert, the first advert to ever be aired solely in British Sign Language with captions.

**Television and film**

**credits include:** The Silence; The Accident; Shameless; The Fades; True Love; Call the Midwife; Liar and Press.

# MEET THE WRITER: CHARLOTTE KEATLEY

Writer Charlotte Keatley talks about *My Mother Said I Never Should* and the experience of being involved in this new version.

**Click on the image below to see the interview.**



Charlotte Keatley in rehearsals for *My Mother Said I Never Should*. Photo by Mark Douet.



# CHARLOTTE KEATLEY

## WRITER

Charlotte is best known for *My Mother Said I Never Should*, now the most widely produced play ever written by a woman, produced in 31 countries.

It has been a huge influence on British Theatre and won many awards, including being named as one of the National Theatre Significant Plays of the 20th Century. It is a GCSE text and studied at universities.

She has also written for film, television, radio, and has won the George Devine Award, an Edinburgh Fringe First and an EMMY for filming in childrens' prisons for a C4 documentary. She is writing *Emilie's Fire*, a new play about an extraordinary 18th century French mathematician, mother, philosopher and gambler.

She teaches creative writing around the world on request [charlottekeatley.co.uk](http://charlottekeatley.co.uk)

**Other theatre credits include:** *The Ringing Singing Tree* (Contact Theatre); *Fears And Miseries In The Third Term* (Young Vic); *An Armenian Childhood* (Impact Theatre) and *Waiting For Martin* (English Shakespeare Co.) *Our Father* (Watford Palace Theatre); *All the Daughters of War* (National Theatre Studio); *The Inconvenience Store* (Paines Plough, touring 2020);

# JENI DRAPER

## DIRECTOR / PLAYING MARGARET ON TOUR

Jeni Draper: is Artistic Director of fingersmiths and is a qualified language interpreter, specialising in theatre. Jeni is excited to be back on stage again playing Margaret. As director, theatre credits include *Up 'n' Under* (fingersmiths/New Wolsey Theatre); *Frozen* (fingersmiths/Birmingham Rep); *War Crimes for the Home*; *Counting the Ways* (Face Front Inclusive Theatre); *The Merry Wives of Waltham* (Rose & Crown, Walthamstow).

Consultancy for theatre include *Tribes* (Sheffield Theatres); *Upon the Stair* (the Book of Darkness & Light); *Tommy* (Ramps on the Moon); *Punk Rock*; *Our Town* (Prime Theatre); *Masked* (in development).

# LUANNA PRIESTMAN

## DIRECTOR

## TOURING ASSISTANT DIRECTOR / MOVEMENT

Luanna trained at Arts Ed.

**Theatre credits include:** As Movement Director / Choreographer: *Up 'n' Under* (fingersmiths), *Emily Brown and the Thing* and *My Brother the Robot* (Tall Stories). As Associate Director: *The Gruffalo* and *The Gruffalo's Child* (Tall Stories).

As Deviser: The Latke Who Couldn't stop Screaming and How The Giraffe Got it's Neck (Tall Stories).

**As an Actor, theatre credits include:** Cupboard (National Theatre); The Dream Space (Shakespeare's Globe); The Queen's Knickers (Theatre Royal Bath); Wish Wash (Polka Theatre), Bad Girls (No1 Tour) and Mother Goose (Chipping Norton Theatre).

## SOPHIA LOVELL SMITH

### DESIGNER

Sophia studied Theatre Arts at Bretton Hall and designs for theatre, opera, dance and interactive performance for children.

Theatre credits include: The Paper Aeroplane (Lots of Odds/Half Moon Theatre); The Bed (Little Angel Theatre); Peace At Last! (Opera Up Close); Lost Property (Full House Theatre); Hatch; Operation Magic Carpet; Property of Polka (Polka Theatre); Catch A Sea Star; Run Rindle Rill; The Fairy Queen (Spitalfields Music); A Child's Guide To Brutalism (Southbank Centre); Sponge (Barbican/ZArts); Rachel; Tonight we Fly (Trestle Theatre), Flathampton; (Royal & Derngate Theatre); The Caretaker; Hello & Goodbye; Flame; The Bogus Woman (Theatre By The Lake), The Snow Queen (Unicorn); Pinocchio (Regent's Park Open Air Theatre); Kabaddi Kabaddi Kabaddi (Kali Theatre); Millworks (Theatre Rites); This Is My Bed! (English Touring Opera) and Common Heaven (Theatre Centre).

## GARY LONGFIELD

### LIGHTING DESIGNER

Gary trained in Theatre Design at Bretton Hall College and is currently Sheffield Theatres' Head of Lighting.

**For Sheffield Theatres, credits include:** Songs From The Seven Hill; What We Wished For; A Dream; Camelot; The Sheffield Mysteries; 20 Tiny Plays about Sheffield; Leaner Faster Stronger; Mother Goose; Aladdin; Dick Whittington; Jack and The Beanstalk; Cinderella; Sleeping Beauty; Lives in Art; Peter Pan; Snow White and The Seven Dwarfs; Leopard; The Beauty Inspector; There's Only One Wayne Mathews; Confessions of a City, The Ugly Duckling, Topdog/Underdog, Handful of Henna, Warrior Square, Eyecatcher, The Jazz Conductor, Energise! and Falling, Paradise, The Good Person of Szechwan, The Pilgrimage, Not Exactly An Angel, The Sound Collector, The Minataur.

**Re-lights for Sheffield Theatres credits include:** This Is My Family (Tour); One Monkey Don't Stop No Show (Bristol); The Caretaker (Tour); Elephant Man (Tour); A Number (Chichester); and As You Like It (Royal Shakespeare Company).

# NICK GREENHILL

## SOUND DESIGNER

**For Sheffield Theatres credits include:** Reasons to Stay Alive; Rutherford and Son; A Midsummer Night's Dream; Desire Under the Elms; Songs From The Seven Hills; The Nap; Blasted; This Is My Family; The Sheffield Mysteries; Wonderful Tennessee; This Is My Family (UK Tour); World Music; The Modernists; Bird Calls; A Chorus Line; Piaf; Fen; Far Away; Cloud Nine; Ain't Misbehavin'; Blue/Orange (also National Tour); A Number (also Minerva Theatre, Chichester); Girl in the Goldfish Bowl; The Comedy of Errors; Gladiator Games; Promises Promises; Assassins; Fiddler on the Roof and ten pantomimes at the Lyceum Theatre.

**Other credits include:** Bouncers; Perfect Pitch (Derby Theatre); Speaking in Tongues (Derby Theatre/Hampstead Theatre); God and Stephen Hawking (National Tour); Passing Places (Greenwich Theatre); Lady Day at Emmerson's Bar and Grill (National Tour); The Blue Room; Ain't Misbehavin'; The School for Scandal (Northampton Theatre Royal); Great Expectations (also Walnut St Theatre); Philadelphia; Misconceptions (Salisbury Playhouse); The Browning Version, Way Upstream; Catwalk (Nitro Theatre Company); Goblins Don't Scare Us; The House That Nat Built (The New End Theatre, Hampstead) and When Five Years Pass (Arcola Theatre).

# ELSPETH MORRISON

## ACCENT COACH

**Theatre credits include:** Amelie (Watermill and tour); Roundabout Plays (Paines Plough); Little Voice (Theatre by the Lake); Ink (Almeida); Baskerville (tour); Strangers on a Train (tour); Crazy for You (tour); Skellig (Nottingham Playhouse); Napoli Brooklyn (Park Theatre); Hogarth's Success (Rose Theatre); Sketching (Wilton's Music Hall); My Cousin Rachel (Theatre Royal Bath); Contractions (Deafinitely Theatre); Trouble in Mind (Print Room); Up 'n' Under (fingersmiths) and Intemperance (New Vic Theatre).

**Television, radio and film credits include:** Melvyn Bragg's Matter of the North; An Immigrant's Guide to Britain; The Royals; Horrible Histories; Prime Suspect 1973; Clique; Coronation Street; EastEnders; Eric, Ernie and Me; The Loudest Voice; Das Boot; Flatmates; Picnic at Hanging Rock; X Files: Cold Cases; My Name is Why; The Testaments; The Mad Axeman; Watcher in the Woods; The Professor and the Madman and The More you Ignore Me.

# DARYL JACKSON

## BRITISH SIGN LANGUAGE CONSULTANT (TOURING)

Daryl is a sign language consultant and linguistic expert in translation. He has worked with many theatres, TV and film companies in this role, monitoring actors and presenters. He has taught Interpreting and Sign Theatre at Universities and regularly delivers workshops nationally. Daryl is also an actor and TV presenter.

# PRODUCTION CREDITS

## SHEFFIELD THEATRES PRODUCTION AUTUMN 2019

Production Manager .....	STEPHANE BALMFORTH
Kate Bosomworth.....	KATE BOSOMWORTH
Stage Manager.....	PATRICIA DAVENPORT
Deputy Stage Manager .....	OLIVIA DUDLEY
Rehearsal Deputy Stage Manager .....	LOUISE PEARSON
Assistant Stage Manager.....	MERLE RICHARDS-WRIGHT
Lighting Programmer .....	PHIL BAINES
Video Programmer .....	CHRIS ELLIS
British Sign Language Consultant (Sheffield Theatres) .....	JEAN ST CLAIR
Voice Coach .....	CHRISTOPHER HOLT
Assistant Director .....	CAROLINE PARKER
Sheffield Theatres Producer .....	JOHN TOMLINSON
Sheffield Theatres Ass Producer.....	SIOFRA MCKEON-CARTER

## SHEFFIELD REHEARSAL INTERPRETERS

BSL Lead Interpreter .....	EMMA LIPTON
BSL Interpreters .....	TEBS BOWDEN
	SARAH COX
	SARAH SHEEN
	LUCY SMART
	JULIE THOMPSON
Audio Describer.....	VICCI ACKROYD

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RT Scenic  
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Samantha Allen  
Christopher McHugh

# CO-PRODUCERS

## SHEFFIELD THEATRES

Sheffield Theatres is home to three theatres: the Crucible, the Sheffield landmark with a world-famous reputation; the Studio, an intimate, versatile space for getting closer to the action; and the gleaming Lyceum, the beautiful proscenium that hosts the best of the UK's touring shows. It's a place to try your hand at acting; a space for artists to practice and hone their craft; a place to play, explore, imagine, create. It's a place for everyone.

Sheffield Theatres won Regional Theatre of the Year at The Stage Awards 2020, for an unprecedented fourth time. With a reputation for bold new work, the company's collaboration with fingersmiths on *My Mother Said I Never Should* offered a fresh new approach to this award-winning classic. Last year the company also produced new musical *Standing at the Sky's Edge*, with music and lyrics by Mercury Prize nominated Richard Hawley, and a dazzling new adaptation of Yann Martel's multi-million selling *Life of Pi* by Lolita Chakrabarti (opening at London's Wyndham's Theatre in June).

For 2020, Sheffield Theatres' Artistic Director Robert Hastie adapts and directs Shakespeare's *Coriolanus*; the world premiere of *Run Sister Run* by Chl e Moss is presented in co-production with Paines Plough and Soho Theatre, *Here's What She Said to Me* is presented in co-production with Utopia Theatre, and the pioneering *Ramps on the Moon* bring *Oliver Twist*.

[sheffieldtheatres.co.uk](http://sheffieldtheatres.co.uk)

 @crucibletheatre @SheffieldLyceum

 Sheffield Theatres

## NEW WOLSEY THEATRE

The New Wolsey Theatre, based in Ipswich, combines its own productions with visiting theatre, music, comedy, circus and dance to create a programme that is entertaining, challenging, inspiring and accessible to all.

We have a national reputation for musical work using an ensemble of actor-musicians, and notable productions have included actor-musician adaptations of *Our House*, *The Threepenny Opera*, *Guys and Dolls* and *Sweet Charity*.

We are also leading on the development of new musicals and have staged a number of world premieres including *It's A Wonderful Life*, *Mods and Rox*, *Miss Nightingale*, *20th Century Boy*, *Midsummer Songs*, *Oxy* and *the Morons* and *Our Blue Heaven*.

Most recently we co-produced the brand new British musical *The Season* with Royal and Derngate Northampton which was received enthusiastically by both audiences and critics.

We are leaders in the campaign to open up mainstream theatre for d/Deaf and disabled people both on and off the stage. The New Wolsey Theatre is the central hub for the award-winning *Ramps on the Moon* initiative, a consortium of six regional theatres working together to create and tour large scale popular productions with inclusion at their core. Our own production under this banner – *the Who's Tommy*, won the UK Theatre award in 2017 for Best Touring Production.

We have also won the TMA award for Most Welcoming Theatre, been nominated as Regional Theatre of the Year and won regional awards from Norfolk and Suffolk Tourism and Suffolk Carbon Charter.

**Artistic Director:** Peter Rowe

**Chief Executive:** Sarah Holmes

## PARTNERS: ROYAL ASSOCIATION FOR DEAF PEOPLE

The Royal Association for Deaf people (RAD) is proud to be working in partnership with fingersmiths, supporting their marketing for the tour and informing our groups within the Deaf Community about this exciting production. We are rarely asked to work with theatre companies but the play's themes of family histories and fingersmiths' stance on casting Deaf actors in their productions, makes this an enticing and relevant project for us to support. We look forward to working with Jeni and the fingersmiths team and wish them every success for the spring tour.

