

...of our foreign interests should not be
...of an enemy nation.

- [illegible]

Signature: _____
Name: _____

<u>STAGE PLAY SUBMITTED FOR LICENCE</u>	
Title :	<u>THE WIZARD</u>
No. of Authors or Acts :	<u>Three Acts</u>
Place of Production :	<u>Widdowson Theatre, London</u>
Date of Production :	<u>19-6-55</u>
Author :	<u>Widdowson Theatre</u>
Production by :	

This is a revised version, for the best part, of a play discussed in October of last year (Vol. 11/2/50). There have been no major alterations from the original script that is in difficulty, and in some cases impossible, to read. From the correspondence that reached the Lord Chamberlain has not - I am, for instance, surprised that he allowed himself to be included in the many critical references. In spite of his friendly attitude, I adhere to my original opinion that this is a failing play with nothing to recommend it. The present version has, of course, the same plot and has definitely been toned down. It is almost running at the present moment and its prevailing impression at the moment is the first disappointment has provided no reason for the public.

Warrington

[illegible]

11. *Journal of the American Medical Association*, 277:1033-1034, 1997

I want to tell the little children of the world
 of the true meaning of the word "peace".
 It is not the absence of war, but the presence of love.
 It is not the absence of conflict, but the presence of understanding.
 It is not the absence of pain, but the presence of compassion.
 It is not the absence of death, but the presence of life.

Dominic Shellard & Steve Nicholson with Miriam Handley

Lord Chamberlain Regrets British Stage Censorship And Readers Reports From 1824 To 1968

Steve Nicholson



Lord Chamberlain Regrets British Stage Censorship And Readers Reports From 1824 To 1968:

Theatre Censorship David Thomas, David Carlton, Anne Etienne, 2007-11-01 Using previously unpublished material from the National Archives David Thomas David Carlton and Anne Etienne provide a new perspective on British cultural history Statutory censorship was first introduced in Britain by Sir Robert Walpole with his Licensing Act of 1737 Previously theatre censorship was exercised under the Royal Prerogative By giving the Lord Chamberlain statutory powers of theatre censorship Walpole ensured that confusion over the relationship between the Royal Prerogative and statute law would prevent any serious challenge to theatre censorship in Parliament until the twentieth century The authors place theatre censorship legislation and its attempted reform in their wider political context Sections outlining the political history of key periods explain why theatre censorship legislation was introduced in 1737 why attempts to reform the legislation failed in 1832 1909 and 1949 and finally succeeded in 1968 Opposition from Edward VII helped to prevent the abolition of theatre censorship in 1909 In 1968 theatre censorship was abolished despite opposition from Elizabeth II Lord Cobbold her Lord Chamberlain and Harold Wilson her Prime Minister There was strong support for theatre censorship on the part of commercial theatre managers who saw censorship as offering protection from vexatious prosecution A policy of inertia and deliberate obfuscation on the part of Home Office officials helped to prevent the abolition of theatre censorship legislation until 1968 It was only when playwrights directors critics audiences and politicians notably Roy Jenkins applied combined pressure that theatre censorship was finally abolished The volume concludes by exploring whether new forms of covert censorship have replaced the statutory theatre censorship abolished with the 1968 Theatres Act **London Opera**

Observed 1711-1844, Volume I Michael Burden, 2024-08-23 The thrust of these five volumes is contained in their title London Opera Observed It takes its cue from the numerous texts and volumes which during the seventeenth eighteenth and nineteenth centuries used the concept of spying or observing by a narrator or rambler as a means of establishing a discourse on aspects of London life The material in this five volume reset edition examines opera not simply as a genre of performance but as a wider topic of comment and debate The stories that surrounded the Italian opera singers illuminate contemporary British attitudes towards performance sexuality and national identity The collection includes only complete published material organised chronologically so as to accurately retain the contexts in which the original readers encountered them placing an emphasis on rare texts that have not been reproduced in modern editions The aim of this collection is not to provide a history of opera in England but to facilitate the writing of them or to assist those wishing to study topics within the field Headnotes and footnotes establish the publication information and provide an introduction to the piece its author and the events surrounding it or which caused its publication The notes concentrate on attempting to identify those figures mentioned within the texts The approach is one of presentation not interpretation ensuring that the collection occupies a position that is neutral rather than polemical **Narrating Media History** Michael Bailey, 2012-11-12 Based on the work of

media historian James Curran Narrating Media History explores British media history as a series of competing narratives This unique and timely collection brings together leading international media history scholars not only to identify and contrast the various interrelationships between media histories but also to encourage dialogue between different historical political and theoretical perspectives including liberalism feminism populism nationalism libertarianism radicalism and technological determinism Essays by distinguished academics cover television radio newspaper press and advertising among others and illustrate the particularities affinities strengths and weaknesses within media history Each section includes a brief introduction by the editor with discussion topics and suggestions for further reading making this an invaluable guide for students of media history

Tracing Your Theatrical Ancestors Katharine M. Cockin, 2023-08-31 An essential source of reference for researchers trying to uncover the theatrical experience of one of their forebears How can you find out about the lives of ancestors who were involved in the world of theater on stage and on film in the music halls and traveling shows in the circus and in all sorts of other forms of public performance Katharine Cockin s handbook provides a fascinating introduction for readers searching for information about ancestors who had clearly defined roles in the world of the theater and performance as well as those who left only a few tantalizing clues behind The wider history of public performance is outlined from its earliest origins in church rituals and mystery plays through periods of censorship driven by campaigns on moral and religious grounds up to the modern world of stage and screen Case studies which are a special feature of the book demonstrate how the relevant records can be identified and interpreted and they prove how much revealing information they contain Information on relevant archives books museums and websites make this an essential guide for anyone who is keen to explore the subject

The Lord Chamberlain Regrets... Dominic Shellard, Steve Nicholson, Miriam Handley, 2004 The authors contextualize this material within the political and moral issues of the time and reveal the fascinating processes and debates that occurred in and around the Lord Chamberlain s Office Among the playwrights whose work provokes fierce arguments and reactions are Pirandello Strindberg Coward Shaw Osborne Beckett Tennessee Williams Pinter and Bond Featured plays include Mrs Warren s Profession Miss Julie The Lesson Waiting for Godot Look Back in Anger The Birthday Party Cat on a Hot Tin Roof A Patriot for Me and Saved Jacket

The Censorship of British Drama, 1900-1968: 1900-1932 Steve Nicholson, 2003 This work explores the portrayal of a range of topics in relation to censorship including the First World War race contemporary and historical international conflicts sexual freedom and morality class the monarchy and religion

The Censorship of British Drama, 1900-1968: 1933-1952 Steve Nicholson, 2003 The Censorship of Plays in the Office of the Lord Chamberlain Bernard Shaw, 1908 Politics, Prudery & Perversions Nicholas De Jongh, 2000 From 1737 until 1968 any play scheduled for performance in England was subject to censorship by the Lord Chamberlain s office

The Censorship of English Drama 1824-1901 John Russell Stephens, 2010-06-10 Originally published in 1980 this was the first study to make use of the Lord Chamberlain s files on English stage censorship Dramatic censorship is shown to be a

significant index of the Victorian age and the book fills an important gap in the knowledge and understanding not only of Victorian theatre but of Victorian manners and attitudes The Censorship of British Drama, 1900-1968 Steve Nicholson,2015 **The Censorship of British Drama, 1900-1968: The inflamed appendix (1960-1961)** Steve Nicholson,2020 **Report from the Joint Select Committee of the House of Lords and the House of Commons on the Stage Plays (Censorship)** Great Britain. Parliament. Joint Select Committee on Stage Plays (Censorship),1909 The Censorship of English Drama, 1737-1824 Leonard W. Conolly,1976 *Theatre Censorship* David Thomas,2007 Using previously unpublished material from the National Archives this book provides an account of the introduction and abolition of theatre censorship in England from Sir Robert Walpole s Licensing Act of 1737 to the successful campaign to abolish theatre censorship in 1968

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