



Lord Chamberlains Blue Pencil

**David Thomas, David Carlton, Anne
Etienne**



Lord Chamberlains Blue Pencil:

The Lord Chamberlain's Blue Pencil John Johnston, 1990 Drag Jacob Bloomfield, 2024-10-08 A must read for anyone interested in the history of drag performance Publishers Weekly A rich and provocative history of drag s importance in modern British culture Drag A British History is a groundbreaking study of the sustained popularity and changing forms of male drag performance in modern Britain With this book Jacob Bloomfield provides fresh perspectives on drag and recovers previously neglected episodes in the history of the art form Despite its transgressive associations drag has persisted as an intrinsic and common part of British popular culture drag artists have consistently asserted themselves as some of the most renowned and significant entertainers of their day As Bloomfield demonstrates drag was also at the center of public discussions around gender and sexuality in the nineteenth and twentieth centuries from Victorian sex scandals to the permissive society of the 1960s This compelling new history demythologizes drag stressing its ordinariness while affirming its important place in British cultural heritage

Mrs Warren's Profession Bernard Shaw, 2005-09-13 One of Bernard Shaw s early plays of social protest Mrs Warren s Profession places the protagonist s decision to become a prostitute in the context of the appalling conditions for working class women in Victorian England Faced with ill health poverty and marital servitude on the one hand and opportunities for financial independence dignity and self worth on the other Kitty Warren follows her sister into a successful career in prostitution Shaw s fierce social criticism in this play is driven not by conventional morality but by anger at the hypocrisy that allows society to condemn prostitution while condoning the discrimination against women that makes prostitution inevitable This Broadview edition includes a comprehensive historical and critical introduction extracts from Shaw s prefaces to the play Shaw s expurgations of the text early reviews of the play in the United States Canada and Great Britain and contemporary contextual documents on prostitution incest censorship women s education and the New Woman

Translating Classical Plays J. Michael Walton, 2016-04-14 Translating Classical Plays is a selection of edited papers by J Michael Walton published and delivered between 1997 and 2014 Of the four sections each with a new introduction the first two cover the history of translating classical drama into English and specific issues relating to translation for stage performance The latter two are concerned with the three Greek tragedians and the Greek and Roman writers of old and new comedy ending with the hitherto unpublished text of a Platform Lecture given at the National Theatre in London comparing the plays of Plautus with Sondheim s A Funny Thing Happened on the Way to the Forum The volume is an invaluable resource for anyone involved in staging or translating classical drama

The Politics of the Rope Neville Twitchell, 2012 The campaign to abolish capital punishment 1955 1969 **Theatre Censorship in Britain** H. Freshwater, 2009-04-08 This exploration of the wide variety of censorship that has shaped theatrical performance in twentieth and twenty first century Britain examines the unpredictable outcomes of censorship deep seated anxieties about the performative influence of the stage and the complex questions raised by acts of theatrical censorship

Straight Acting Sean O'Connor, 2016-10-06 Between the trials of Oscar Wilde in the 1890s and the beginnings of legal reforms in the 1960s the West End stage was dominated by the work of gay playwrights Many of their plays such as *Private Lives* *Blithe Spirit* and *The Deep Blue Sea* are established classics and continue to inform our culture In this fascinating book covering both familiar and lesser known works Sean O'Connor examines the legacy of Wilde as a playwright and as a gay man and explores in the works of Somerset Maugham Noel Coward and Terence Rattigan the resonance of Wilde's agenda for tolerance and his creed of individuality O'Connor contextualises these plays against the enormous social and historical changes of the twentieth century He also examines the legal restrictions which regulated the personal lives of these writers and required them to evolve sophisticated strategies in order to express on stage albeit obliquely their dilemmas as gay men From the delicate homoerotic frissons of Rattigan's early comedies to Coward's defiantly pro-sex stance *Straight Acting* is a provocative and witty insight into the subtly subversive tactics of gay writers working in that apparently most conservative of forms the well-made play

Dion Boucicault Deirdre McFeely, 2012-04-12 Deirdre McFeely presents the first book-length critical study of Dion Boucicault placing his Irish plays in the context of his overall career The book undertakes a detailed examination of the reception of the plays in the New York London Dublin theatre triangle which Boucicault inhabited Interpreting theatre history as a sociocultural phenomenon that closely approximates social history McFeely examines the different social and political worlds in which the plays were produced demonstrating that the complex politics of reception of the plays cannot be separated from the social and political implications of colonialism at that time The study argues for a shift in focus from the politics of the plays and their author to the politics of the auditorium and the press or the politics of reception It is within that complex and shifting field of stage theatre and public media that Boucicault's performance as playwright actor and publicist is interpreted

British Theatre Since the War Dominic Shellard, 2008-10-01 British theatre of the past fifty years has been brilliant varied and controversial encompassing invigorating indigenous drama politically didactic writing the formation of such institutions as the National Theatre the exporting of musicals worldwide from the West End and much more This entertaining and authoritative book is the first comprehensive account of British theatre in this period Dominic Shellard moves chronologically through the half-century discussing important plays performers directors playwrights critics censors and agents as well as the social political and financial developments that influenced the theatre world Drawing on previously unseen material such as the Kenneth Tynan archives first-hand testimony and detailed research Shellard tackles several long-held assumptions about drama of the period He questions the dominance of *Look Back in Anger* in the 1950s arguing that much of the theatre of the ten years prior to its premiere in 1956 was vibrant and worthwhile He suggests that theatre criticism theatre producers and such institutions as the National Theatre and the Royal Shakespeare Company have played key roles in the evolution of recent drama And he takes a fresh look at the work of Terence Rattigan Harold Pinter Joe Orton Alan Ayckbourn Timberlake Wertenbaker and other significant playwrights

of the modern era The book will be a valuable resource not only for students of theatre history but also for any theatre enthusiast

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

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

Bernard Shaw and the Censors Bernard F. Dukore, 2020-10-06 Dukore's style is fluid and his wit delightful I learned a tremendous amount as will most readers and Bernard Shaw and the Censors will doubtless be the last word on the topic Michel Pharand former editor of SHAW The Journal of Bernard Shaw Studies and author of Bernard Shaw and the French 2001 This book shows us a new side of Shaw and his complicated relationships to the powerful mechanisms of stage and screen censorship in the long twentieth century Lauren Arrington Professor of English Maynooth University Ireland A fresh view of Shaw versus stage and screen censors this book describes Shaw as fighter and failure whose battles against censorship of his plays and those of others of his works for the screen and those of others he sometimes won but usually lost We forget usually because ultimately he prevailed and because his witty reports of defeats are so buoyant they seem to

describe triumphs We think of him as a celebrity not an outsider as a classic not one of the avant garde of which Victorians and Edwardians were intolerant as ahead of his time not of it when he was called disgusting immoral and degenerate Yet it took over three decades and a world war before British censors permitted a public performance of Mrs Warren s Profession We remember him as an Academy Award winner for Pygmalion not as an author whose dialogue censors required deletions for showings in the United States Scrutinizing the powerful stage and cinema censorship in Britain and America this book focuses on one of its most notable campaigners against them in the last century Balderdash & Piffle Alex

Games,2010-12-15 Discover the fascinating stories behind the words and phrases we use every day English is now the worlds most popular second language understood by over 700 million people across the globe Its use is amazingly broad not only is it the language of Chaucer and Shakespeare but also of hip hop international business and the internet over 80% of home pages are in English So where exactly do English words come from They come from everywhere English is a vast rambling conglomeration of words and phrases from a huge variety of times and places and every word has its own intriguing history Balderdash Piffle is a guidebook an entertaining look at what falls out of the chaotic family tree of English words when you uproot it and give it a damn good shake Shaking the tree is writer humourist and word sleuth Alex Games If youve ever wondered who first used cuppa in print what language gave us shampoo when we started saying window where minging comes from what Shakespeare had to say about geeks and why berk is really really rude youll find it all and much more inside Youll also have the chance to do your own word sleuthing through the BBC Wordhunt appeal Who knows if you have written evidence of a bouncy castle from before 1986 you could even re write history **Humour in British First World**

War Literature Emily Anderson,2023-09-11 This book explores how humorous depictions of the Great War worked to familiarise domesticate and tame the conflict While well known examples of First World War literature often emphasize enormous emotional disruption and the war s extremes other writers used humour to encourage a gentle mild amusement drawing on familiar popular genres and forms used before 1914 In humorous portrayals of the war tameness outdoes the unmanageable and the temperate exceeds the extraordinary Humour in British First World War Literature is based on little known primary material uncovered from detailed archival research as well as works that though written by celebrated authors tend not to be placed in the canon of Great War literature Each chapter examines key examples of literary texts ranging from short stories and poetry to theatre and periodicals in doing so investigating the complex representational political and social significance of the tame strand in humorous Great War literature **Performing Salome, Revealing**

Stories Clair Rowden,2016-05-13 With its first public live performance in Paris on 11 February 1896 Oscar Wilde s Salome took on female embodied form that signalled the start of her phenomenal journey through the history of the arts in the twentieth century This volume explores Salome s appropriation and reincarnation across the arts not just Wilde s heroine nor Richard Strauss s but Salome as a cultural icon in fin de si cle society whose appeal for ever new interpretations of the

biblical story still endures today Using Salome as a common starting point each chapter suggests new ways in which performing bodies reveal alternative stories narratives and perspectives and offer a range and breadth of source material and theoretical approaches The first chapter draws on the field of comparative literature to investigate the inter artistic interpretations of Salome in a period that straddles the end of the nineteenth century and the beginning of the Modernist era This chapter sets the tone for the rest of the volume which develops specific case studies dealing with censorship reception authorial reputation appropriation embodiment and performance As well as the Viennese premiere of Wilde s play embodied performances of Salome from the period before the First World War are considered offering insight into the role and agency of performers in the production and complex negotiation of meaning inherent in the role of Salome By examining important productions of Strauss s Salome since 1945 and more recent film interpretations of Wilde s play the last chapters explore performance as a cultural practice that reinscribes and continuously reinvents the ideas icons symbols and gestures that shape both the performance itself its reception and its cultural meaning

Public Indecency in England 1857-1960

David Cox, Kim Stevenson, Candida Harris, Judith Rowbotham, 2015-06-12 Throughout the nineteenth century and twentieth century various attempts were made to define and control problematic behaviour in public by legal and legislative means through the use of a somewhat nebulous concept of indecency Remarkably however public indecency remains a much under researched aspect of English legal social and criminal justice history Covering a period of just over a century from 1857 the date of the passing of the first Obscene Publications Act to 1960 the date of the famous trial of Penguin Books over their publication of Lady Chatterley s Lover following the introduction of a new Obscene Publications Act in the previous year Public Indecency in England investigates the social and cultural obsession with various forms of indecency and how public perceptions of different types of indecent behaviour led to legal definitions of such behaviour in both common law and statute This truly interdisciplinary book utilises socio legal historical and criminological research to discuss the practical response of both the police and the judiciary to those caught engaging in public indecency as well as to highlight the increasing problems faced by moralists during a period of unprecedented technological developments in the fields of visual and aural mass entertainment It is written in a lively and approachable style and as such is of interest to academics and students engaged in the study of deviance law criminology sociology criminal justice socio legal studies and history It will also be of interest to the general reader

Kick the Bucket and Swing the Cat

Alex Games, 2011-01-31 Kick the Bucket and Swing the Cat takes a humorous tour through the fascinating sometimes tragic and often surprising history of the English language and its etymology Author humorist and word sleuth Alex Games uncovers the trends innovations and scandals that have shaped the meanings of our most popular words and expressions from Chaucer to Internet jargon and Ancient Greek to American slang Who was the original Jack the Lad Gordon Bennett or Bloody Mary Where do dodgy geezers and hooligans come from What are skeldering dithering and sabre rattling This amusing but rigorously researched account of English words and their

origins combines the findings of the major BBC TV series and the nationwide Wordhunt and is an entertaining treasure trove for English language lovers everywhere **Perpetual Movement** Neil Badmington, 2021-07-01 The first book length study in English of Alfred Hitchcock's *Rope* 1948 *Perpetual Movement* offers both a production history that draws extensively upon little known archival materials including set drawings and drafts of the screenplay and a close examination of the film in which Neil Badmington analyzes each of *Rope*'s eleven shots Writing in an accessible and engaging style Badmington explores the film's treatment of space sound editing sexuality source material design intertextuality narrative and music He looks at Hitchcock's struggle with censorship while planning shooting and distributing the film *Perpetual Movement* also addresses *Rope*'s reception and legacy explaining why the film's unusual qualities provide such lasting appeal for viewers

The Drama, Theatre and Performance Companion Michael Mangan, 2013-05-14 This complete companion to the study of drama theatre and performance studies is an essential reference point for students undertaking or preparing to undertake a course either at university or at drama school Designed as a single reference resource it introduces the main components of the subject the key theories and thinkers as well as vital study skills Written by a highly regarded academic and practitioner with a wealth of expertise and experience in teaching Mangan takes students from studio to stage from lecture theatre to workshop covering practice as well as theory and history Reliable and comprehensive this guide is invaluable throughout a degree or course at various levels It is essential reading for undergraduate students of Drama Theatre and Performance Studies at universities drama schools and conservatoires as well as AS and A Level students studying Drama and Theatre who are considering studying the subject at degree level *The Scrap Book* , 1907

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Table of Contents Lord Chamberlains Blue Pencil

1. Understanding the eBook Lord Chamberlains Blue Pencil
 - The Rise of Digital Reading Lord Chamberlains Blue Pencil
 - Advantages of eBooks Over Traditional Books
2. Identifying Lord Chamberlains Blue Pencil
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Lord Chamberlains Blue Pencil
 - User-Friendly Interface

4. Exploring eBook Recommendations from Lord Chamberlains Blue Pencil
 - Personalized Recommendations
 - Lord Chamberlains Blue Pencil User Reviews and Ratings
 - Lord Chamberlains Blue Pencil and Bestseller Lists
5. Accessing Lord Chamberlains Blue Pencil Free and Paid eBooks
 - Lord Chamberlains Blue Pencil Public Domain eBooks
 - Lord Chamberlains Blue Pencil eBook Subscription Services
 - Lord Chamberlains Blue Pencil Budget-Friendly Options
6. Navigating Lord Chamberlains Blue Pencil eBook Formats
 - ePub, PDF, MOBI, and More
 - Lord Chamberlains Blue Pencil Compatibility with Devices
 - Lord Chamberlains Blue Pencil Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Lord Chamberlains Blue Pencil
 - Highlighting and Note-Taking Lord Chamberlains Blue Pencil
 - Interactive Elements Lord Chamberlains Blue Pencil
8. Staying Engaged with Lord Chamberlains Blue Pencil
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Lord Chamberlains Blue Pencil
9. Balancing eBooks and Physical Books Lord Chamberlains Blue Pencil
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Lord Chamberlains Blue Pencil
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine Lord Chamberlains Blue Pencil
 - Setting Reading Goals Lord Chamberlains Blue Pencil
 - Carving Out Dedicated Reading Time

-
12. Sourcing Reliable Information of Lord Chamberlains Blue Pencil
 - Fact-Checking eBook Content of Lord Chamberlains Blue Pencil
 - Distinguishing Credible Sources
 13. Promoting Lifelong Learning
 - Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
 14. Embracing eBook Trends
 - Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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