

STAGE PLAY SUBMITTED FOR AWARD	
Title :	<u>ROSE, RAIN, OR RAINBOW</u>
Name of Author or Author :	<u>Charles LaRue</u>
Name of Production :	<u>Chicago Community Theatre, Chicago</u>
Name of Production :	<u>T-5, 340</u>
Name of :	<u>John Galtman</u>
Submitted by :	

27/06/2024 10:00
 28/06/2024 10:00
 29/06/2024 10:00
 30/06/2024 10:00
 01/07/2024 10:00

1. The first step is to identify the problem or question that needs to be answered. This involves understanding the context and the specific requirements of the task.

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1999

much to apparently respectable enough to bring home a new
 of having a son, that threatened about passionately looking for a new
 of good family, quarrelled with all their relations,
 as a speaker in French or English where they had taken and
 the time travelling French meetings. In this play the
 and Anne, his wife, whose friends
 the mother-in-law

STAGE PLAY SUBMITTED FOR LICENSURE

Author:	THE EDITOR
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A History of British Theatre Censorship

This is a revised version, for the best part, of a play discussed in October of last year (see 11/24/70). There have been no major alterations since to the original script that it is difficult, and in some cases impossible, to tell from the correspondence what exactly the Lord Chamberlain has cut - I am, for instance, surprised that he allowed himself to be included in the very small performance. In spite of the friendly criticism, 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 also running at the present moment and is receiving approval of the word in the Press Department has revealed no serious criticisms.

[illegible]

P. 10 "THE members of this Bureau and myself met four times, for
discussing the "Kaiser" [but in the original report I stated
elsewhere that the last Bureau meeting agreed with me]

Aug 22, P. 7. A few interpretations in the form of a previous extract from
the "Kaiser" Express about Philippine news leading the President

Aug 22 P. 10 I will think that "discussed with me and also" should read as
discussed, particularly, *that I and my assistant*

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Dominic Shellard & Steve Nicholson with Miriam Handley

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

Katharine M. Cockin



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

Theatre Censorship David Thomas, David Carlton, Anne Etienne, 2007-11 Using previously unpublished material from the National Archives this book provides a thoroughgoing 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 It concludes with an exploration of possible new forms of covert censorship

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

[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

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

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