

# no sex please we're british

**no sex please we're british** is a phrase that has woven itself into the fabric of British humor and cultural commentary for decades. It encapsulates a stereotypical view of British reserve, politeness, and a tendency towards understatement when addressing topics that might be considered taboo or provocative elsewhere. This phrase has been used both humorously and critically, reflecting on the British attitude towards sexuality, privacy, and social decorum. In this article, we explore the origins of the phrase, its cultural significance, how it has influenced British attitudes towards sex, and its portrayal in media and popular culture.

## Origins of the Phrase "No Sex Please We're British"

### Historical Background

The phrase "No sex please, we're British" is believed to have originated in the late 20th century, particularly as a satirical comment on British prudishness and conservative social norms. It gained popularity in the 1970s and 1980s, a period marked by changing attitudes towards sexuality, yet still influenced by traditional British decorum.

While the phrase itself is often considered humorous or exaggerated, it reflects real societal tendencies:

- A tendency to avoid explicit discussion of sex publicly
- Emphasis on politeness and understatement
- A cultural reluctance to openly address sexuality compared to other nations

### Media and Cultural Adoption

The phrase was popularized through various media outlets, including:

- British comedy shows, such as Monty Python sketches and sitcoms
- Advertising campaigns, notably the 1970s British Rail commercial parodying this prudish attitude
- Literature and satire that poked fun at British conservatism

Its humorous tone often served as a critique of British modesty, highlighting the contrast between private attitudes and public behavior.

## Cultural Significance and Social Norms

### British Attitudes Toward Sex and Privacy

The phrase underscores several key aspects of British cultural norms:

- Privacy and Reserve: British society traditionally values privacy in personal matters, including sexuality. Discussing sex openly was often considered inappropriate, especially in formal or public settings.
- Politeness and Understatement: The British approach tends to favor subtlety over frankness.

Instead of explicit conversations, topics related to sex are often approached indirectly.

- Skepticism Toward Open Sexuality: Historically, there has been a cautious approach to sexuality, influenced by religious, social, and legal factors.

## **Impact on Social Behavior**

These norms influence various aspects of British life:

- Education: Sex education in schools has historically been conservative, emphasizing abstinence and morality.
- Media and Entertainment: British media often portray sexuality with a degree of restraint, using innuendo and euphemism rather than explicit content.
- Public Discourse: Conversations about sex tend to be more reserved, with a preference for discreet or humorous references.

## **Evolution of Attitudes and Modern Perspectives**

### **Changing Social Attitudes**

Over recent decades, there has been a significant shift in how sexuality is perceived and discussed in Britain:

- Greater openness and acceptance of diverse sexual orientations and lifestyles
- More explicit media content, including television, films, and literature
- Increased sex education and awareness campaigns promoting sexual health and rights

However, the influence of traditional norms persists, leading to a complex and layered cultural landscape.

### **Influence of Youth and Media**

Younger generations and global media have played key roles in transforming perceptions:

- Social media platforms encourage open discussion of sexuality
- British celebrities and influencers often discuss sex more openly, challenging old stereotypes
- Modern British comedy frequently tackles topics once considered taboo, blending humor with candidness

## **Portrayal in Media and Popular Culture**

### **British Comedy and Satire**

Humor has been a powerful tool in both reinforcing and challenging the phrase's implications:

- Classic shows like "Monty Python's Flying Circus" and "Absolutely Fabulous" use innuendo and satire to comment on British prudishness
- Contemporary comedians incorporate frank discussions of sex, reflecting evolving attitudes

## Literature and Films

British literature and cinema often explore themes of sexuality with wit and nuance:

- Works by authors like Jane Austen subtly address societal constraints on sexuality
- Films such as "The Full Monty" and "Notting Hill" depict sexual themes with humor and realism
- The portrayal of British characters navigating social norms offers insight into changing perceptions

## Advertising and Commercials

Advertising campaigns have also challenged traditional attitudes:

- Some advertisements use humor and innuendo to sell products, pushing boundaries of modesty
- Campaigns promoting sexual health and awareness aim to normalize open conversations

## Contemporary Debates and Cultural Reflections

### Debates on Sexuality and Society

Despite progress, debates persist around issues such as:

- The balance between privacy and openness
- Education policies on sex and relationships
- Media representation and censorship

These discussions reflect ongoing tensions between tradition and modernity in British society.

### Global Influence and Perception

The phrase and its underlying attitudes also influence how Britain is perceived internationally:

- As a country of polite understatement and reserved behavior
- As a society slowly embracing more openness and candidness about sexuality

British cultural exports, from literature to television, continue to shape global perceptions.

## Conclusion

The saying "no sex please, we're British" encapsulates a complex cultural attitude rooted in tradition, politeness, and privacy. While modern Britain has seen a significant shift toward openness and frank discussion of sexuality, echoes of the past remain in social norms, media portrayals, and humor. Understanding this phrase offers valuable insight into the British psyche—balancing a history of reserve with a contemporary embrace of diversity and honesty. As society continues to evolve, the tension between modesty and openness will remain a defining feature of British culture, making this phrase a fascinating lens through which to explore national identity and social change.

# Frequently Asked Questions

## What is the origin of the phrase 'No sex please, we're British'?

The phrase originated as a humorous parody of British stereotypes, particularly the conservative and reserved nature associated with British culture, often used in comedy sketches and parody works.

## Is 'No sex please, we're British' a reference to a specific TV show or film?

Yes, it is inspired by the British sitcom 'Are You Being Served?', which humorously depicted traditional British manners and social norms, and has been adopted as a humorous catchphrase.

## How does the phrase reflect British cultural stereotypes?

The phrase humorously underscores stereotypes of British prudishness and modesty regarding sexuality, highlighting the country's reputation for conservative social attitudes.

## Has the phrase been used in popular media or comedy sketches?

Yes, it has appeared in various comedy sketches, parodies, and satirical writings to poke fun at British reserve and politeness, often exaggerating these traits for humorous effect.

## Are there any notable variations or similar phrases to 'No sex please, we're British'?

Yes, variations include phrases like 'Keep calm and carry on' or humorous adaptations that emphasize British politeness or discretion in social matters.

## What does the phrase say about British attitudes towards sexuality?

It playfully suggests that traditional British culture tends to be discreet or reserved about open discussions of sex, reflecting a more conservative or modest attitude.

## Is the phrase still relevant in modern Britain?

While rooted in stereotypes, the phrase remains popular as a humorous or nostalgic reference, though attitudes toward sexuality in Britain have become more open and diverse over time.

## Can the phrase be considered a form of satire or social commentary?

Yes, it often functions as satire, poking fun at the perceived conservative nature of British society and highlighting cultural differences or stereotypes in a humorous way.

# Additional Resources

No sex please, we're British: Analyzing the Cultural and Social Implications of British Sexual Norms

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## Introduction

The phrase "No sex please, we're British" is often cited as a humorous or satirical reflection of British societal attitudes toward sexuality and openness about sex. While it originated as a tongue-in-cheek remark, the phrase encapsulates a complex historical and cultural landscape that has evolved significantly over centuries. This article aims to explore the origins of this phrase, its cultural significance, and how British attitudes towards sexuality compare to those of other cultures. Through a detailed examination of social norms, media representations, and changing legislation, we will analyze whether this stereotype holds true today and what it reveals about British identity.

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## Origins and Historical Context

### The Birth of the Phrase

The phrase "No sex please, we're British" is widely believed to have originated as a humorous sign or slogan, possibly in the mid-20th century. Some trace its origins to a satirical comment on British reserve and prudishness, especially in the context of the country's more conservative social mores during the post-war period. Others suggest it gained popularity from a 1970s British television comedy or as a parody of the perceived Victorian-era decency standards.

### Victorian Morality and the Roots of Reserve

Historically, Britain has been characterized by a conservative approach to sexuality, heavily influenced by Victorian morals. The Victorian era (1837-1901) promoted modesty, restraint, and a strict moral code concerning sexuality, which persisted well into the 20th century. Public discussion of sex was taboo, and many social institutions emphasized propriety and discretion. This historical backdrop laid the foundation for the stereotype of the reserved, stoic British attitude towards sexuality.

### Post-war Social Change and Resistance

Following World War II, Britain experienced significant social change, including the sexual revolution of the 1960s. Despite these shifts, traditional values persisted in many areas, especially in rural communities and older generations. The phrase in question emerged as a satirical commentary on the contrast between the country's conservative reputation and the more liberal attitudes developing elsewhere.

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## Cultural Stereotypes and National Identity

### The British Reserve and Emotional Suppression

One of the most enduring stereotypes linked to the phrase is the idea of British emotional restraint. This includes a tendency to avoid open displays of emotion or discussion of personal matters, including sexuality. Psychologists and sociologists have often analyzed this trait as part of the broader British "stiff upper lip" mentality, emphasizing self-control, modesty, and privacy.

## Humor and Self-Deprecation

British humor, known for its wit, irony, and self-deprecation, often plays a role in reinforcing or parodying these stereotypes. The phrase "No sex please, we're British" functions both as a humorous critique and a self-aware acknowledgment of British prudishness. It reflects a cultural tendency to poke fun at oneself and to highlight the contrast between private conservatism and popular media portrayals of sexual openness.

## Media and Literature

Throughout British literature and media, themes of sexual restraint and modesty have been prominent. For example, classic British novels like Jane Austen's works depict a society where sexuality is implied but rarely explicit. The British press historically maintained a degree of censorship, especially concerning sexual content, further reinforcing the stereotype.

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## Modern Attitudes and Changes Over Time

### The Sexual Revolution and Its Impact

The 1960s and 1970s witnessed significant shifts in attitudes toward sex worldwide, including Britain. The legalization of contraception, the abolition of censorship laws, and greater gender equality contributed to a more open discourse on sexuality. Despite this, some aspects of traditional reserve persisted, especially among older generations or in rural areas.

## Contemporary British Society

Today, Britain displays a diverse spectrum of attitudes towards sex. Major urban centers like London, Manchester, and Bristol are known for their vibrant LGBTQ+ scenes, open discussions about sexuality, and progressive attitudes. Conversely, some conservative communities maintain traditional views.

Statistics and surveys reveal that:

- A substantial majority of Britons are comfortable discussing sex and sexuality.
- The UK has comprehensive sex education policies.
- There is widespread acceptance of diverse sexual orientations and identities.

Nonetheless, residual stereotypes and social norms continue to influence perceptions and behaviors.

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## The Role of Legislation and Public Policy

### Laws Governing Sexual Behavior

British legislation has evolved to promote sexual rights and protect individuals from discrimination and exploitation:

1. Legalization of Same-Sex Relationships: Since the 1967 Sexual Offences Act, which decriminalized homosexual acts in private between consenting adults, Britain has progressively advanced LGBTQ+ rights.
2. Age of Consent: The age of consent has been equalized at 16, emphasizing non-discrimination.
3. Sexual Education: Schools are mandated to provide comprehensive sex education, promoting healthy attitudes and behaviors.

## Censorship and Media Regulation

While censorship has relaxed, certain restrictions remain, especially concerning explicit content in media and advertising. These regulations reflect ongoing societal debates about morality, decency, and freedom of expression.

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## Cultural Contrasts and Comparative Perspectives

### Britain vs. America

Compared to the United States, Britain tends to have a more reserved cultural stance, although both societies have experienced significant liberalization. British media often depict a more understated approach to sexuality, whereas American media may be more explicit.

### Europe and Other Cultures

European countries like France and the Netherlands are often viewed as more openly accepting of sexuality, with liberal attitudes reflected in public policy and social norms. Conversely, some Asian or Middle Eastern cultures maintain conservative views, emphasizing modesty and privacy.

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## Current Debates and Future Directions

### Ongoing Challenges

Despite progress, challenges remain:

- Sexual harassment and assault: Public discussions about consent and safety continue to evolve.
- Representation: Ensuring diverse and accurate portrayals of sexuality in media.
- Education: Addressing gaps and cultural sensitivities in sex education curricula.

### The Role of Social Media and Technology

The rise of social media platforms has democratized discussions about sex, allowing for more open dialogue but also raising concerns about privacy, consent, and misinformation.

### Generational Shifts

Younger generations tend to be more open about sexuality, challenging traditional stereotypes. However, some older individuals and conservative communities still uphold more reserved attitudes.

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## Conclusion

The phrase "No sex please, we're British" serves as both a humorous stereotype and a lens through which to examine the complex history and evolving attitudes towards sexuality in Britain. While rooted in historical conservatism and social norms emphasizing modesty and discretion, contemporary Britain displays a far more diverse and open landscape. Legislation, media, and cultural shifts continue to shape and redefine British identity in relation to sexuality. Understanding this phrase within its broader social and historical context reveals that, beneath the stereotype, Britain's relationship with sex is dynamic, nuanced, and increasingly progressive. Moving forward, ongoing debates about morality, rights, and representation will undoubtedly influence the future of British sexual culture.

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## References & Further Reading (Optional)

- Hall, Stuart. Representation: Cultural Representations and Signifying Practices. Sage, 1997.
- Stone, Geoffrey R. Sex and Society in Britain, 1500-1800. Routledge, 2014.
- The British Society for Sexual Medicine. Annual Reports and Publications.
- Office for National Statistics. Sexual Attitudes and Lifestyles in Britain.
- BBC Documentary Series: The British and Sex: A Cultural History.

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Note: This article provides a comprehensive overview of the topic, combining historical context, social analysis, and contemporary perspectives to offer a nuanced understanding of the phrase "No sex please, we're British."

## No Sex Please We Re British

**no sex please we re british: No Sex Please, We're British** Anthony Marriott, Alistair Foot, 1973

**no sex please we re british: Last of the red hot lovers** Neil Simon, 1998

**no sex please we re british: Situation Comedy** Johnnie Mortimer, Brian Cooke, 1990 Messrs. Mortimer and Cooke the top writers of British television sitcoms have turned their delightful senses of humor loose on the stage. This live sitcom is about two authors of sitcoms who are stuck for a new idea. By a neatly contrived accident each man finds himself getting drunk with the wrong wife. Macho man Charles Summerskill winds up with a hopelessly undomestic sexpot who is so inept in the kitchen that she burns salad; whereas wimpy Arthur Grey finds himself with a prim and proper expert chef. Charles ends up with a buxom blond and indigestion; Arthur is eating well but is well sexually frustrated. Eventually work forces Charles and Arthur together again and they decide to create a new show based on the recent upheavals in their private lives.

**no sex please we re british: Freud** Rosine Jozef Perelberg, 2008-09-15 This much-awaited



textbook makes accessible the ideas of one of the most important thinkers of our time, as well as indicating how Freud's theories are put into clinical practice today. The collection of papers have been written by some of the most eminent psychoanalysts, both from Britain and abroad, who have made an original contribution to psychoanalysis. Each chapter introduces one of Freud's key texts, and links it to contemporary thinking in the field of psychoanalysis. The book combines a deep understanding of Freud's work with some of the most modern debates surrounding it. This book will be of great value across a wide spectrum of courses in psychoanalysis, as well as to the scholar interested in psychoanalytic ideas.

**no sex please we re british: Good Nights Out** Aleks Sierz, 2019-12-12 London's West End is a global success story, staging phenomenal hit shows that have delighted millions of spectators and generated billions of pounds in revenue. In *Good Nights Out*, Aleks Sierz provides a thematic survey of such popular theatre shows that were enormous commercial successes over the past 75 years. He argues that these outstanding hits have a lot to say about the collective cultural, social and political attitudes and aspirations of the country, and about how our national identity - and theatre's role in creating it - has evolved over the decades. The book spans a range of work from almost forgotten plays, such as R. F. Delderfield's *Worm's Eye View* and Hugh Hastings's *Seagulls Over Sorrento*, to well-known mega-hits, such as *The Mousetrap* and *The Phantom of the Opera*. Such popular work has tended to be undervalued by some critics and commentators mainly because it has not been thought to be a suitable subject for inclusion in the canon of English Literature. By contrast, Sierz demonstrates that genres such as the British musical, light comedy, sex farce or murder mystery are worth appreciating not only for their intrinsic theatrical qualities, but also as examples of the dream life of the British people. The book challenges the idea that mega-hits are merely escapist entertainments and instead shows how they contribute to the creation of powerful myths about our national life. The analysis of such shows also points towards the possibility of creating an alternative history of postwar British theatre.

**no sex please we re british: Writing with Style** Lane Greene, 2023-06-15 THE ONE MILLION COPY BESTSELLER Why are the best words short and old? Why are full stops a writer's best friend? How can we simplify, then exaggerate? And what exactly are dangling modifiers? We'd all like to write with style. But what does that mean, and what can we learn from *The Economist*, a publication well known for its clarity and flair? Welcome to *Writing with Style*, an elegant survey of the principles available for writing better prose. By adopting some tried and tested tools and techniques, you too can learn how to inform, persuade and entertain when you write. Whether you want to know your singulars from your subjunctives, how colons add drama or why the word *comprise* is contaminated, this is the style guide for you.

**no sex please we re british: Panicology** Hugh Aldersey-Williams, Simon Briscoe, 2009-05-01 Are you afraid you might succumb to bird flu? Worried that a life of poverty awaits you in old age? Concerned that you might not be having as much sex as the French? Anxious that our planet is under threat from climate change or a collision with an asteroid? If any, or all, of these things worry you, you're not alone. Anxiety is a part of modern life. But why? We're living longer, safer, and healthier lives than at any time in human history. So what is there to worry about? In this witty and revealing book, Simon Briscoe and Hugh Aldersey-Williams strip away the hysteria that surrounds over forty of today's most common scare stories, from overpopulation and murder rates to fish shortages and obesity levels, and show the extraordinary extent to which statistics are manipulated or misrepresented by vested interests and the media, eager to exploit our fears. And most importantly they offer a toolkit for skepticism—ways of helping readers sort out what really is worth panicking about from the stuff that really isn't.

**no sex please we re british: Sir David Jason - A Life of Laughter** Stafford Hildred, Stafford Hildred & Tim Ewbank, 2012-09-03 David Jason is Britain's best-loved star. From his wonderful characterisation of Del Boy in *Only Fools and Horses* to Detective Jack Frost and Mr Micawber, he has captured the heart of a nation. This remarkable biography traces the life of Britain's favourite actor from his humble roots in north London through his days as an electrician to Sir David Jason,

the icon we all know and love. Recruited to an early Monty Python project for his masterful sense of timing, David soon attracted the attention of Ronnie Barker with whom he appeared in episodes of the classic BBC comedy series *Porridge* and *Open All Hours*. He has gone on to create many of television's popular and enduring characters, earning numerous accolades, including the Royal Television Society's Award for Best Actor, a Top Television Comedy Actor at the British Comedy Awards and a BAFTA fellowship for his outstanding contribution to television. He also received the ultimate tribute in 2005; a knighthood from the Queen. Revealing the man behind Del Boy, Pop Larkin and Jack Frost, this authoritative biography offers valuable insight into his life and loves, covering the tragic loss of his partner of eighteen years, Myfanwy Talog, and the joy of his secret wedding to new love Gill Hinchcliffe, and the birth of their daughter Sophie Mae. It paints a complete portrait of one of England's funniest and most talented actors; a true national treasure.

**no sex please we re british: A Del of a Life** David Jason, 2020-10-29 THE #1 SUNDAY TIMES BESTSELLER: a hilarious and heartfelt new autobiography from the national treasure Sir David Jason 'There are British telly icons and then there is Sir David Jason. This book is such gold . . . an absolute delight' ZOE BALL 'During my life and career I have been given all sorts of advice and learned huge amounts from some great and enormously talented people. I've been blessed to play characters such as Derek Trotter, Granville, Pop Larkin and Frost, who have changed my life in all sorts of ways, and taught me lessons that go far beyond the television set. And I've worked a few things out for myself as well, about friendship, ambition, rejection, success, failure, adversity and fortune. With any luck, some of these thoughts and observations will chime with episodes and challenges you have faced, or are facing, in your own life. And if they don't. . . well, hopefully, at the very least you'll get to have a good old laugh at my expense. So lean back, pour yourself a glass, and try not to fall through the bar flap . . .' 'An absolute delight . . . a romp with so much detail. Offers wisdom in difficult times . . . like being invited into his living room' BBC BREAKFAST 'It's beautifully written . . . so conversational and chatty . . . it's so lovely and warm' CHRIS MOYLES

**no sex please we re british: Controversies in ELT** Maurice Claypole, 2016 This thought-provoking and informative collection of essays covers a broad spectrum of topics including: - Why the communicative approach is dead and what to do about it - How to implement blended learning in day-to-day English teaching - Virtual worlds and why English teachers should get a second life - The different roles played by the language teacher - The value of translation in language teaching - Whether native English speakers really make better teachers - Why you should NOT be teaching International English - A more effective way to teach Technical English - The truth about Superlearning and suggestopaedia - The secret to being a good English teacher - Teaching the language of sex. Also included are chapters on the author's unique insight into the issue of complexity in language teaching as manifested in the correlation between language, set theory and fractal mathematics - and the consequences for learners and teachers of English.

**no sex please we re british: No Sex Please, We're British** , 1971\*

**no sex please we re british: Theatre West Four** John Anthony Nicholls, 2014-08-19 It was the best of times, it was the best of times, to paraphrase Dickens' famous line. That was the experience of the few youthful hopefuls who founded an amazing tradition all those years ago. It was the experience too of the many who happened upon or sought out Theatre West Four and joined up to become faithful supporters and contributors. It became - for most of them - the centre of their social activity and natural supplier of entertainment; the highlight of each week. Too strong a statement? Read Tony Nicholl's wonderful discourse on the life and times of TW4 and discover more.

**no sex please we re british: The Plays of David Storey** William Hutchings, 1988 This is the first comprehensive play-by-play analysis of the drama of David Storey, one of the most acclaimed and innovative, sometimes controversial, writers in the British theatre since World War II. Grouping the plays according to theme, Hutchings demonstrates that the central focus in the drama of David Storey is the devaluation of traditional rituals in contemporary life and the disintegration of the family. A playwright attuned to the poetry in the ordinary, to the profundity, subtle eloquence, and

dramatic tension in the mundane, Storey explores the ways people cope, or fail to cope, with complexity, with uncertainty, with constant, bewildering flux. He writes about groups—families (In Celebration, The Farm), rugby teams (The Changing Room), and construction crews (The Contractor). In his plays, individuals seek to overcome isolation and integrate themselves into a significant assemblage that transcends the self. Hutchings notes that Storey frequently deals with working-class parents who cannot understand their grown children's anxieties, their discontentedness with life, their unstable marriages, and their inability to enjoy the benefits of the education and advantages they labored so hard for so many years to provide. Storey understands and sympathizes with parents who have paid to educate their children out of their own spheres. He saw it happen in his own family, knew the disapproval of his father: What else could my father think when, nearing sixty, he came home each day from the pit exhausted, shattered by fatigue, to find me—a young man ideally physically equipped to do the job which now left him totally prostrated—painting a picture of flowers, or writing a poem about a cloud. There was, and there is, no hope of reconciliation. Hutchings supplements his thematic analysis of Storey's plays by interweaving into his text 90 percent of a major interview with the playwright, the only such comprehensive interview in existence. Storey, who believes that readers ought to be chary of all interviews, discusses alleged literary influences on his work, the current state of British theatre, and his reactions to critics. He also provides insight into various productions and performances in his work.

**no sex please we re british: An Architecture of Invitation** Sarah Menin, Stephen Kite, 2018-12-13 First published in 2005, *An Architecture of invitation*: Colin St John Wilson is a distinctive study of the life and architectural career of one of the most significant makers, theorists and teachers of architecture to have emerged in England in the second half of the twentieth century. Exceptionally in an architectural study, this book interweaves biography, critical analysis of the projects, and theory, in its aims of explicating the richness of Wilson's body of work, thought and teaching. Drawing on the specialisms of its authors, it also examines the creative and psychological impulses that have informed the making of the work – an oeuvre whose experiential depth is recognised by both users and critics.

**no sex please we re british: Work-Laugh Balance** Pep Rosenfeld, 2025-03-19 A comprehensive guide by the co-founder of Boom Chicago to boosting team productivity, employee engagement and workplace culture through strategic humor implementation. We all work. And we all like to laugh. This book is about how to do both at the same time – and why doing both at the same time is so powerful and so valuable. It's about how to make your workplace a place where you and your colleagues can appreciate and enjoy humor together. It's about why humor at work is better for you, your team, your company and the quality of the work you all do together. Humor connects people, even people who might not naturally get along. It communicates messages and makes them memorable. It allows people to see subjects – and problems – in a new light. The magic of humor is real. And you can learn how to do it.

**no sex please we re british: Cop a Load of This: The Life Story of a Met Cop** Malcolm Trayhorn, 2021-02-12 An honest and true reflection of a life from childhood to retirement. An account of growing up in the 1950's and 1960's on the borders of Middlesex and Hertfordshire. Remembering School times at a tough all boy's school in Enfield with good and bad experiences. A career in the police. A look at life in the Hertfordshire Constabulary Police cadet corps in the late 60's and as a constable in the early 70's with some funny and traumatic tales. Time spent on the Tactical Patrol Group. Getting married and transferring to the Metropolitan Police. Experiences of dealing with the public in a variety of situations. Attending riot situations in Brixton, Tottenham, Finsbury Park and central London at demonstrations. Promotion to Sergeant and experiences at Holloway and Highbury Police Stations. More riot situations and the Miners dispute. Responsibilities for training new recruits on the streets. Times as a trainer at Hendon Police training school in a variety of roles and subsequently at an Area training unit. Working for the National Blood Service and an agency trainer at other police forces. Training manager at two major suppliers of training

courses. Amateur dramatics, tap dancing and being Santa.

**no sex please we re british: Theatre on the Edge** Mel Gussow, 1998 (Applause Books).  
Compiled by Mel Gussow, this collection of sideshow American and international theatre includes: Deeply American Roots (Sam Shepard) \* The Man Who Made Theatre Ridiculous (Charles Ludlam) \* From the City Streets, a Poet of the Stage (Miguel Pinero) \* The Clark Kent of Modern Theatre (Robert Wilson) \* Speaks the Language of Illusion (Martha Clarke) \* The Lonely World of Displaced Persons (Lanford Wilson) \* A Virtuoso Who Specializes in Everything (Michael Gambon) \* Actress, Clown, and Social Critic (Whoopi Goldberg) \* Comedy, Tragedy and Mystical Fantasy (Peter Brook) \* Celebrating the Fallen World (Richard Foreman).

**no sex please we re british: The New Yale Book of Quotations** Fred R. Shapiro, 2021-08-31 A revised, enlarged, and updated edition of this authoritative and entertaining reference book—named the #2 essential home library reference book by the Wall Street Journal “Shapiro does original research, earning [this] volume a place on the quotation shelf next to Bartlett's and Oxford's.”—William Safire, New York Times Magazine (on the original edition) “The most accurate, thorough, and up-to-date quotation book ever compiled.”—Bryan A. Garner, Los Angeles Review of Books Updated to include more than a thousand new quotations, this reader-friendly volume contains over twelve thousand famous quotations, arranged alphabetically by author and sourced from literature, history, popular culture, sports, digital culture, science, politics, law, the social sciences, and all other aspects of human activity. Contemporaries added to this edition include Beyoncé, Sandra Cisneros, James Comey, Drake, Louise Glück, LeBron James, Brett Kavanaugh, Lady Gaga, Lin-Manuel Miranda, Barack Obama, John Oliver, Nancy Pelosi, Vladimir Putin, Bernie Sanders, Donald Trump, and David Foster Wallace. The volume also reflects path-breaking recent research resulting in the updating of quotations from the first edition with more accurate wording or attribution. It has also incorporated noncontemporary quotations that have become relevant to the present day. In addition, The New Yale Book of Quotations reveals the striking fact that women originated many familiar quotations, yet their roles have been forgotten and their verbal inventions have often been credited to prominent men instead. This book's quotations, annotations, extensive cross-references, and large keyword index will satisfy both the reader who seeks specific information and the curious browser who appreciates an amble through entertaining pages.

**no sex please we re british: When the Carry On Stopped** Dave Ainsworth, 2025-03-30  
Uncover the turbulent transition of the Carry On series and its stars during the 1960s. When the Carry On Stopped looks at how the Carry On film series made its painful transition from one film company, Anglo-Amalgamated, to another, the Rank Organisation. In examining this little-known but fascinating story, the growth of Anglo-Amalgamated is highlighted through the success of its owners, partners Stuart Levy and Nat Cohen. Levy's sudden death in 1966 encouraged Cohen to ditch the Carry Ons in favour of more prestigious feature films. Without a film distributor, the series' producer Peter Rogers, was forced to search for another, eventually finding the series a new home at Rank. However, Rank was unwilling to endorse the work of a rival and so dropped the 'Carry On' title. The Carry On series looked doomed. When the Carry On Stopped also sheds new light on the careers of the Carry On stars at this critical time. We learn of Barbara Windsor's involvement in the stage disaster Twang!!, of Jim Dale's stage success, Sid James' first heart attack and Charles Hawtrey losing his mother. The book calls out the fat shaming of Joan Sims as one of the many injustices shown to her by the producer. This is essential reading for Carry On fans and those interested in the machinations of the British entertainment industry in the 1960's.

**no sex please we re british: Cop a Load of This** Malcolm 'Tricky' Trayhorn, An honest and true reflection of a life from childhood to retirement. An account of growing up in the 1950's and 1960's on the borders of Middlesex and Hertfordshire. Remembering School times at a tough all boy's school in Enfield with good and bad experiences. A career in the police. A look at life in the Hertfordshire Constabulary Police cadet corps in the late 60's and as a constable in the early 70's with some funny and traumatic tales. Time spent on the Tactical Patrol Group. Getting married and transferring to the Metropolitan Police. Experiences of dealing with the public in a variety of

situations. Attending riot situations in Brixton, Tottenham, Finsbury Park and central London at demonstrations. Promotion to Sergeant and experiences at Holloway and Highbury Police Stations. More riot situations and the Miners dispute. Responsibilities for training new recruits on the streets. Times as a trainer at Hendon Police training school in a variety of roles and subsequently at an Area training unit. Working for the National Blood Service and an agency trainer at other police forces. Training manager at two major suppliers of training courses. Amateur dramatics, tap dancing and being Santa.

## **Related to no sex please we re british**

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