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# Debbie Tucker Green Plays One

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Nine Night

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**JACOBY KAYLEY**


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*Ecologies of Precarity in Twenty-First Century Theatre* Springer Nature

What does it mean for a play to be political in the 21st century? Does it require explicit engagement with events and situations with the aim of bringing about change or highlighting social wrongs? Is it purely a matter of content or is it also a matter of structure? The *Contemporary Political Play: Rethinking Dramaturgical Structure* examines the politics of contemporary 'political' drama. It traces the origins of the contemporary British political play to the emergence of the idea of 'serious drama' in the late 19th century through the work of Bernard Shaw, and argues that a Shavian version of serious drama was inextricably linked to the social and political structures of British society at the time. While political drama is still often thought of as adhering to a Shavian model in which social issues are presented through a dialectical structure, Grochala argues that the different political structures of contemporary Britain give rise to formally inventive dramaturgies that are no less 'serious' or political than their Shavian forebears. Through analysing the experimental dramaturgies of contemporary plays by playwrights including Caryl Churchill, Simon Stephens, Anthony Neilson, debbie tucker green and Mark Ravenhill, among others, it offers a set of new principles for understanding how a play functions politically and reveals how today the dramaturgical structure of a play is as political as its content.

**Sugar Mummies** Samuel French, Inc. "One prescription isn't enough for two. A child soldier comes home. And Mary faces her last request. What if this was

happening here? And what if these people were white? *Stoning Mary* by Debbie Tucker Green premiered at the Royal Court Theatre, London, before playing at the Drum Theatre, Plymouth." -BOOK JACKET.

**Fragile Land** MIT Press

*Staging Black Feminisms* explores the development and principles of black British women's plays and performance since the late Twentieth century. Using contemporary performance theory to explore key themes, it offers close textual readings and production analysis of a range of plays, performance poetry and live art works by practitioners.

**A Profoundly Affectionate, Passionate Devotion to Someone (-noun)** A&C Black

From one of the most distinctive voices in contemporary British playwriting.

*Affects in 21st-Century British Theatre* A&C Black

THE STORY: ...the bits don't make the bulk and the bulk don't mek the whole and the all a your bits together don't make your versions true. Dawta wants the family to talk. But they have never talked like this before. Once this conversation starts, nobody

**Off the Endz** Cats Whiskers

The latest play by acclaimed British dramatist debbie tucker green.

*Social and Political Theatre in 21st-Century Britain* Springer Nature

From an urgent new black British writing talent.

**Random** Walter de Gruyter GmbH & Co KG

Come along for a shiver-me-timbers sea voyage and find out all about pirates!

Any young pretend pirate will want to know such things as how you get to be a pirate, how pirates capture a ship, and, of course, whether those rascally oceangoers take baths. The stars of this

book are a crew of lovable fellows, jauntily painted in bright, splashy colors and brought to life in delightfully funny verse.

**A Narratology of Drama** NHB Modern Plays

Essential for students of theatre studies, Methuen Drama's Decades of Modern British Playwriting series provides a comprehensive survey and study of the theatre produced in each decade from the 1950s to 2009 in six volumes. Each volume features a critical analysis and reevaluation of the work of four/five key playwrights from that decade authored by a team of experts, together with an extensive commentary on the period. Edited by Dan Rebellato, *Modern British Playwriting: 2000-2009* provides an authoritative and stimulating reassessment of the theatre of the decade, together with a detailed study of the work of David Greig (Nadine Holdsworth), Simon Stephens (Jacqueline Bolton), Tim Crouch (Dan Rebellato), Roy Williams (Michael Pearce) and Debbie Tucker Green (Lynette Goddard). The volume sets the context by providing a chronological survey of the decade, one marked by the War on Terror, the excesses of economic globalization and the digital revolution. In surveying the theatrical activity and climate, Andrew Haydon explores the response to the political events, the rise of verbatim theatre, the increasing experimentation and the effect of both the Boyden Report and changes in the Arts Council's priorities. Five scholars provide detailed examinations of the playwrights' work during the decade, combining an analysis of their plays with a study of other material such as early play drafts and the critical receptions of the time. Interviews with each playwright further illuminate this stimulating final volume

in the Decades of Modern British Playwriting series.

**In-Yer-Face Theatre** Faber & Faber

The most controversial and newsworthy plays of British theatre are a rash of rude, vicious and provocative pieces by a brat pack of twentysomethings whose debuts startled critics and audiences with their heady mix of sex, violence and street-poetry. *In-Yer-Face Theatre* is the first book to study this exciting outburst of creative self-expression by what in other contexts has been called Generation X, or Thatcher's Children, the 'yoof' who grew up during the last Conservative Government. The book argues that, for example, *Trainspotting*, *Blasted*, *Mojo* and *Shopping and F\*\*king* are much more than a collection of shock tactics - taken together, they represent a consistent critique of modern life, one which focuses on the problem of violence, the crisis of masculinity and the futility of consumerism. The book contains extensive interviews with playwrights, including Sarah Kane (*Blasted*), Mark Ravenhill (*Shopping and F\*\*king*), Philip Ridley (*The Pitchfork Disney*), Patrick Marber (*Closer*) and Martin McDonagh (*The Beauty Queen of Leenane*).

**Do Pirates Take Baths?** Springer

A collection of plays from award-winning playwright, screenwriter, and director debbie tucker green.

[Further Than the Furthest Thing](#)

Dramatists Play Service, Inc.

It's Cougar's birthday. He's having a party. And the gift he'd kill for is youth... In a strange room in East London the party preparations are under way. Everything has been planned to the last detail. Surely nothing can go wrong? After all, there's the specially made birthday cake, the specially written cards, the specially chosen guest of

honour... and a very, very sharp knife. Philip Ridley's edgy and provocative drama caused a sensation when it premiered at Hampstead Theatre in 1992, winning the Evening Standard Award for Most Promising Newcomer to the Stage and the Meyer Whitworth Prize. It is now regarded as a contemporary classic. 'A bit like a ride on a ghost train... you find yourself shuddering with shock and laughing uproariously... horror has rarely been so much fun' Daily Telegraph 'Scorchingly nasty... fingers an age and its icons with terrifying accuracy' Guardian

#### *Nut* Springer

His life. In her hands. A shattering play about one woman's unspeakable decision. *hang* premiered at the Royal Court Theatre, London, in 2015, in a production directed by the author, and featuring Marianne Jean-Baptiste, Claire Rushbrook, and Shane Zaza.

#### Madness in Contemporary British

Theatre Nick Hern Books

Jamaica: a sensual paradise where the sun, sea and sand are free but anything more comes at a price. Welcome to the 21st century where women travel across the world in search of sex, love, and liberation but the reality is that hard cash equals hard men. Toned torsos and slick sweet talk meets orange peel beneath the coconut trees in an exchange that leaves everyone short-changed. *Sugar Mummies* is a funny, provocative and revealing study of the pleasures and pitfalls of female sex tourism. It was a huge success at the Royal Court Theatre in August 2006, and proceeded to tour throughout the UK. *Staging Black Feminisms* A&C Black Saturday 7 October 2000. England v Germany, The King George v The Duke of York. Keegan resigns and Barry plays a blinder. Tensions erupt in a South

London pub as England lose again. First produced at the National Theatre in 2002, *Sing Yer Hearts Out for the Lads* became a controversial classic exploring racial tension against the backdrop of an England football match watched in a south London pub. The play highlights how a surface acceptance of racial differences is easily destroyed leading to violent escalation and the polarisation of racial groups.

#### *Hang* Springer Nature

THE STORY: On a remote island in the middle of the Atlantic secrets are buried. When the outside world comes calling, intent on manipulation for political and economic reasons, the islanders find their own world blown apart from the inside as well

#### **debbie tucker green** NHB Modern Plays

Snapshots of lives, snapshots of experiences of protest; violence vs non-violence, direct action vs demonstrations, 'Ear for Eye' follows characters navigating their way through society today.

**Comic Potential** Simon and Schuster An anthology of six brilliant plays, celebrating a multiplicity of stories authored by Black playwrights in the UK over the last decade. Selected and introduced by leading theatre director Natalie Ibu.

#### East is East Dramatists Play Service Inc

Of course knights take naps - when they're not busy saving people in distress, chasing dragons, riding in jousts or watching the court jester. In bouncy verse the author answer every question children might have about being a knight, plus some they would never have thought of Nick Sharratt's bold bright illustrations add lashings of zest and good humour.

#### The Faggots and Their Friends Between

Revolutions NHB Modern Plays

What happens to politics when it takes the form of theatre? How has theatre both exploited and undermined politics both in society and on the stage?

Theatre & Politics explores the complex relationship between theatre and politics, questioning some of the

assumptions that often arise when they are brought together. Challenging ideas about 'entertainment' and 'communication', the book draws on a broad range of key writing from Plato to Rancière, and theatrical examples from Shakespeare and his adaptors through Peter Handke to Debbie Tucker Green.