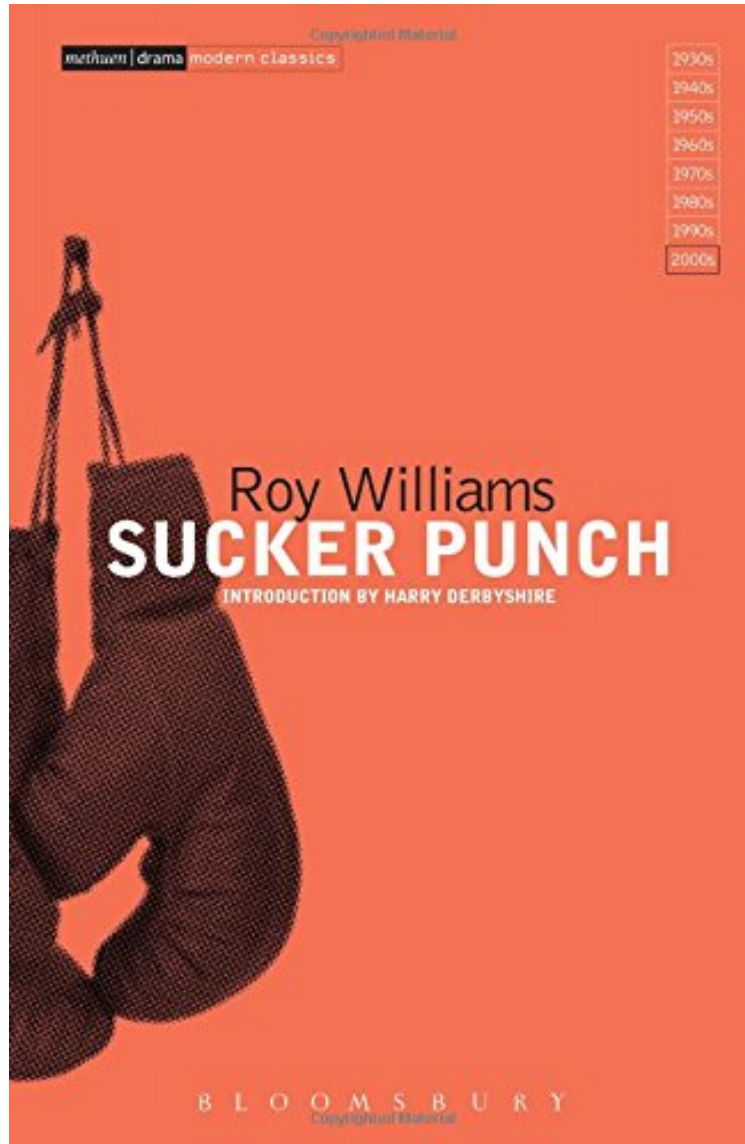


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Sucker Punch (Modern Classics)

Roy Williams

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Roy Williams : Sucker Punch (Modern Classics) before purchasing it in order to gage whether or not it would be worth my time, and all praised Sucker Punch (Modern Classics):

0 of 0 people found the following review helpful. Why Sucker Punch is a Classic By Vanda monaco The bright clearness of the style and the intensity and the deep of passions.

Right, you know the rules, watch the low blows, if it's a knock-down no messing about, go straight to your corner, and don't come out till called for, are we clear? Touch gloves, let's go. In the red corner: Leon Davidson - Black British champ or Uncle Tom? In the blue corner: Troy Augustus - American powerhouse or naive cash cow? Having spent their youth in the same London boxing gym, vying for the favouritism of inspirational, foul-mouthed trainer Charlie Maggs, the two former friends step into the ring and face up to who they are. Boxing has dominated their lives with an unhoped-for structure and meaning, but it becomes clear that it is no substitute for their health, family, and friends. Roy Williams' *Sucker Punch* looks back on what it was like to be young and black in the 1980s and asks if the right battles have been fought, let alone won. With an introduction by Harry Derbyshire, Lecturer in English and Drama at the University of Greenwich.

Williams skillfully uses the ring to create a fable about race and money. He shows how Leon and Troy enjoy the illusion of autonomy but are ultimately at the mercy of promoters, for whom they are just meal tickets. GuardianAbout the AuthorRoy Williams, OBE, worked as an actor before turning to writing full-time in 1990. He graduated from Rose Bruford in 1995 with a first class BA Hons degree in Writing and participated in the 1997 Carlton Television screenwriter's course. His plays include *The No Boys Cricket Club* (Theatre Royal, Stratford East, 1996); *Starstruck* (Tricycle Theatre, London, 1998); *Lift Off* (Royal Court Theatre Upstairs, 1999); *Night and Day* (Theatre Venture, 1996); *Josie's Boys* (Red Ladder Theatre Co., 1996); *Souls* (Theatre Centre, 1999); *Local Boy* (Hampstead Theatre, 2000); *The Gift* (Birmingham Rep/Tricycle Theatre, 2000); *Clubland* (Royal Court, 2001); *Fallout* (Royal Court Theatre, 2003); *Sing Yer Heart Out for the Lads* (National Theatre, 2002, 2004); *Little Sweet Thing* (New Wolsey, Ipswich/ Nottingham Playhouse/Birmingham Rep, 2005), *Slow Time* (National Theatre Education Department tour, 2005), *Days of Significance* (Swan Theatre, Stratfordupon-Avon, 2007), *Absolute Beginners* (Lyric Theatre, Hammersmith, 2007), *Joe Guy* (Tiata Fahodzi/Soho Theatre, 2007), *Baby Girl* (National Theatre, 2007), *Out of the Fog* (Almeida Theatre, 2007), *There's Only One Wayne Matthews* (Polka Theatre, 2007), *Category B* (Tricycle Theatre, 2009) and *Sucker Punch* (Royal Court, 2010). He also contributed *A Chain Play* (Almeida Theatre, 2007), *Sixty Six* (Bush Theatre, 2011), *Advice for the Young at Heart* (UK tour, 2013) and *Kingston 14* (Theatre Royal Stratford East, 2014). He was awarded the OBE for Services to Drama in the 2008 Birthday Honours List.