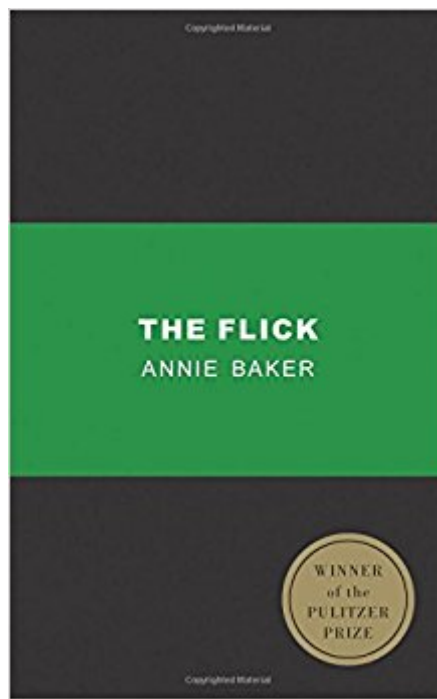


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# The Flick (TCG Edition)



## Synopsis

Winner of the 2014 Pulitzer Prize for Drama; Funny, heartbreaking, sly and unblinking; The Flick may be the best argument anyone has yet made for the continued necessity and profound uniqueness of theater. • Jesse Green, New York; Hilarious and ineffably touching; Ms. Baker's peerless aptitude for exploring how people grope their way toward a sense of equanimity, even as they learn to accept disappointment, is among the things that make her such a gifted writer; This lovingly observed play will sink deep into your consciousness. • Charles Isherwood, New York Times; This hypnotic, heartbreaking micro-epic about movies and moving on is irreducibly theatrical. • David Cote, TimeOut New York

In a rundown movie theater in central Massachusetts, three underpaid employees sweep up popcorn in the empty aisles and tend to one of the last thirty-five-millimeter projectors in the state. With keen insight and a ceaseless attention to detail, *The Flick* pays tribute to the power of movies and paints a heartbreaking portrait of three characters and their working lives. A critical hit when it premiered Off-Broadway, this comedy, by one of the country's most produced and highly regarded young playwrights, was awarded the coveted 2013 Susan Smith Blackburn Prize, an Obie Award for Playwriting and the 2014 Pulitzer Prize for Drama. ANNIE BAKER's works include *The Aliens* (Obie Award), *Body Awareness*, *Circle Mirror Transformation* (Obie Award), *Nocturama*, and an adaptation of Anton Chekhov's *Uncle Vanya*. Her work has been produced at more than a hundred theaters in the U.S. and in more than a dozen countries. Recent honors include a Guggenheim Fellowship, the Steinberg Playwright Award and a New York Drama Critics Circle Award. She is a resident playwright at Signature Theatre.

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## Customer Reviews

Baker won the 2014 Pulitzer Prize for this play, the latest in the series of extraordinarily affecting plays she has written. She's a talent of the first water. The Flick takes place in a past its prime movie theater, one of only eight left in the state of Massachusetts that still shows movies in celluloid. The play is about the three young to early middle-aged people who work there. It's scut work -- take tickets, serve popcorn and soda, clean up after the show. One of them -- Rose, Caucasian, 24, baggy clothes, hair dyed green, who if she isn't lesbian is doing an excellent job of looking like she is -- runs the projection. Sam, Caucasian and 35, is obviously working class. He's had no college or his hopes peak with the job: ushering in a third-rate, close to failing cinema. Avery is 20, African-American, on break from college. In other words, he has a future beyond this cinema, which neither Rose nor Sam do. Avery also has issues: they surface in his interactions with Sam and Rose. Avery's a movie buff: he likes celluloid only, no digital. Digital is dead; celluloid lives. The play unfolds in a succession of encounters, mundane on the surface, among these three workers, as they share their hopes, figure out how they feel about each other. Without pounding it to death, Baker conveys through their semi-articulate, tangential dialogue the frustrations of their jobs and lives. Their lives don't get better in the duration of this play, they get worse, but somehow you feel hopeful (a bit, not a lot) about them. Maybe it's just that they are so human. The play is set in a movie theater: the audience is looking at the seats, window of the projection booth, exit doors.

Winner of the 2014 Pulitzer Prize for Drama, The Flick is a dialog driven play that is dotted by glimpses into the mundane and hard realities of life as experienced by three young ushers who work and help operate The Flick movie theater in any town Massachusetts, a below par movie house whose former glory has long since passed. The three main characters-Sam, Avery (who do the cleaning detail among other responsibilities) and Rose (the projectionist)-all yearn for an elevation above the typical monotony that they experience on a daily basis, but despite their best efforts, they are unable to progress above the underemployment and permeating aura of self-defeatism that seems to haunt, in their own varying degree, their own psyches. Their dreams seem to be greater than the realities they exist in. And The Flick movie theater caters, somehow, to a romantic film ideal and or mythology that they each comfortably possess; in its very essence, The Flick, is a kind of mother hen of sorts who assuages the heavy baggage that these three employees carry, although they may not see it in that light; the cinema, too, is a holder of the past, simply by

being one of the few remaining theaters that has not gone digital. Yet, there is a delicate thread that is wrapped around Avery, Sam and Rose, allowing them, each with their own different struggles, to somehow bond and rise above the workaday commonness that they all share. They kind of need each other but seem to be too hardened by life to make a long lasting attempt. But when they do open up, light seems to come through, even if it is inspired by crass admissions, unrefined behavior and workplace duties that are sometimes less than ideal. With these coworkers who are also quasi friends, admissions are made and secrets exposed.

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