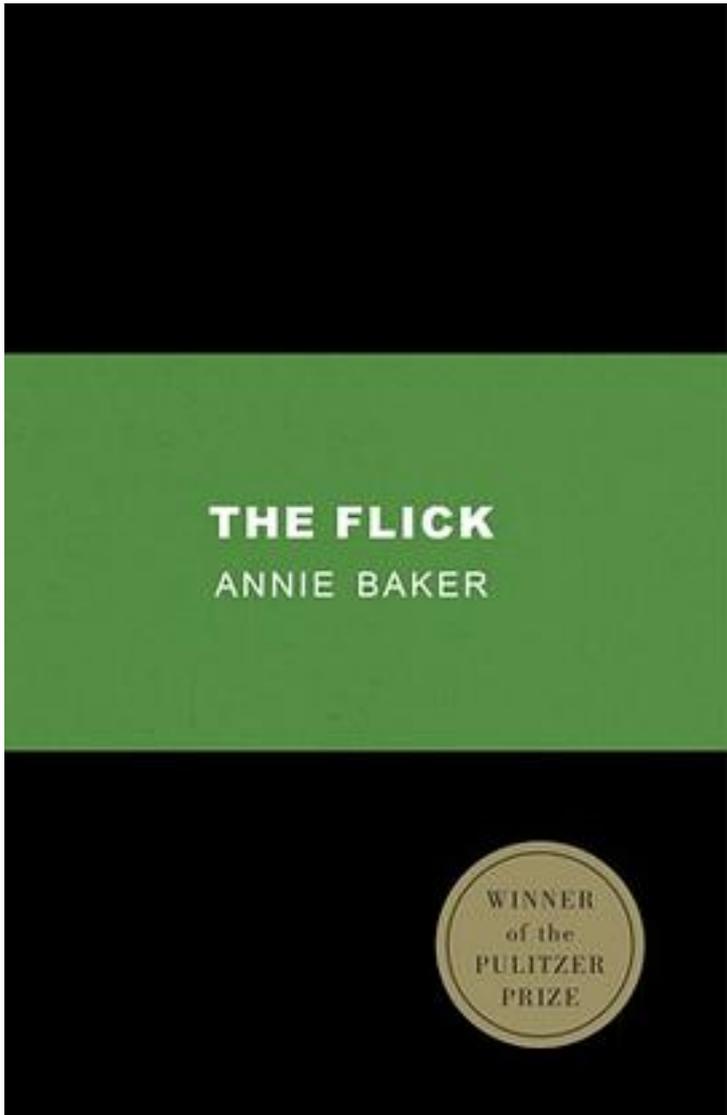


The Flick



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著者:Annie Baker

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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.

作者介绍:

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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标签

戏剧

AnnieBaker

普利策

剧本

Annie_Baker

美国文学

美国

美國

评论

还不错啦，以这么简单的剧情和结构来说，不过这也可以得普利策奖？

还是挺喜欢Annie

Baker的！原来拖长的节奏在文本里就有标注。她的对话给演员发挥空间大，但是效果也会依赖演员。看这本书的时候脑子里一直是剧中演员的样子，但是又觉得他们可以是完全不同的人物。

"Don't expect things to turn out well in the end." So is the play.

很生活，但是却又让人忍不住继续往下看，为什么呢？“I never mean to be your friend”，这句话很出现的很突兀却make sense。所谓make sense是什么呢？大概是无无论多奇怪都能让人觉得合理吧。

迷影向

i was wishing they could just keep sweeping the theater forever

第四面墙外的观众在普利策获奖的"The Flick"里却处在了虚构的位置上，从银幕里向着舞台上真实的电影院望出去。也许只有这样我们才能被提醒着现实有时多无聊多丑陋。但当台上三人与我们相伴时间久了，我们不由自主地被拉向了他们，一种情感逐渐生长起来。Annie Baker证明了用最平凡的词句也能写一部动人的、有力的美丽作品，每一句台词都是一首悦耳的诗篇。

-What do you wanna like be when you grow up?-...I am grown up. -I guess I just mean...sorry.- A chef.

- “You gotta have a little faith in people” -This is like the opposite of that ending.

妹的，读到最后一幕竟然落泪了。作者铺垫了整整七幕没心没肺的对话，最后抛出情感炸弹一枚，戳穿人际关系表面的和谐，要不要这么悲伤

在剧场里坐着边发烧边哭成狗

有意思。但配得上普利策奖吗？

读2019

靠拖拉带来的高潮

虽然场景都没有变过，但是整个剧，真实的可怕。前面读起来可能会有点困难，但是为最后的冲突铺垫的很好。冲突也不是什么戏剧化的大冲突，感觉就是我们生活中真的会遇到的那种。所以说，真实的可怕。

在Barrow Street Theatre

看过这部剧。原来是普利策奖加冕。我觉得普利策还是非常青睐“传统逝去”这种情愫的。这部剧折射的就是胶片电影的落幕和电子设备侵吞市场的时代大流。三个人物的表演非常赞。而且舞台就是观众座椅，直对着真正的观众席——这个设定尤其巧妙；放佛我们，观众，就是舞台上演员所在世界所观看的电影一般。

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书评

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