



Pacific Theatre is a professional theatre company that aspires to delight, provoke, and stimulate dialogue by producing theatre that rigorously explores the spiritual aspects of human experience. Its programming and productions aim to foster new work alongside established plays, and promote emerging artists, who share our theatre space with seasoned professionals. Through its operations Pacific Theatre strives to operate with artistic, spiritual, relational, and financial integrity. Since its inception in 1984, Pacific Theatre has mounted seventy professional mainstage productions. The excellence of the company's artistic work has resulted in ongoing operating support from all three levels of government, the Vancouver Foundation, the Leon and Thea Koerner Foundation, and the Angus Reid Foundation, among others. Pacific Theatre has moved into a valued place in the artistic community, garnering seventy-seven Jessie Richardson Award nominations in fourteen seasons of eligibility, and receiving 11 awards, including Outstanding Production for *Grace* in 2007.

THEATRE at TWU

Trinity Western University's BA in Theatre provides students with a strong liberal arts foundation, a broad range of theory and praxis courses, and the flexibility to specialize. Whether students are interested in acting, playwriting, stage management or dramatic literature, the program can be tailored to each individual. With five distinct theatrical productions each year, Theatre at TWU aims to stretch students while providing quality cultural experience and enlightening entertainment to audiences on campus and beyond. The department not only stages large-scale productions, it also presents bi-weekly comedy improv nights, student-directed one-act plays and touring productions. Students are required to see a great deal of professional theatre and instructors work as professional actors, directors, playwrights, and technicians. Theatre at TWU fosters an environment where students are expected to critically engage issues of faith and art, using their talents to transform culture.

**THE ORIGINAL – *YOU CAN'T TAKE IT WITH YOU*
by George S. Kaufman and Moss Hart**

A SYNOPSIS

Twenty-two year old Alice comes from the Sycamore family, whose members are characterized as less- than-talented artists, laid-back bliss-seekers, and independent-minded, idiosyncratic idealists who create a circus-like atmosphere where it is not unusual for sister Essie to break into ballet, for fireworks to spit from the basement, or for an exiled duchess from Russia to simply drop in for a visit. Unfortunately, Alice is in love with the boss' son, Tony, the product of the conservative Mr. and Mrs. Kirby. It is the meeting of the two families that propels the plot and explores the conflict between two all-American dreams: the pursuit of happiness, and economic success.

A HISTORY

You Can't Take It With You opened in New York in December of 1936 to instant critical and popular acclaim. The third George S. Kaufman and Moss Hart collaboration, and their most successful play, *You Can't Take It With You* was awarded the Pulitzer Prize in 1936 and went on to run 837 performances on Broadway. Kaufman and Hart sold the film rights to Columbia Pictures for a record-setting amount, and the 1938 film won an Academy Award for best picture. *You Can't Take It With You* has become an American classic, regularly produced by high schools, colleges, and community theaters around the country. Successful Broadway revivals in 1965 and 1983 also attest to the play's timeless appeal. *You Can't Take It With You* is the inspiration for the situation comedy and for many Meet-the-parents films.

You Can't Take It With You was written during the Great Depression, as international tensions were catapulting us towards world war. It is often difficult to imagine the Sycamores living through the Depression especially as Kolenkhov remarks on his state of being as: "Magnificent! Life is chasing around inside of me, like a squirrel." The light hearted tone of the play makes one forget the harsh realities of the time, making a strong case for escapist theatre in American history.

1980s Activism!

Whether it was pro-choice, Act Up, Witness, Sanctuary, anti-nuke or divestment, the '80s movements did not rely on lobbying or presidential elections to pressure for change, but took direct action on a grassroots level. Before the Internet, we had to organize through mailings, phone trees, and something called face-to-face contact (not to be confused with Facebook). By relying on listserves and on-line petitions, we sometimes forget the powerful combination of personal organizing and direct action.

*** Anti-apartheid.**

The African American community joined with student groups to form a powerful movement to end government and corporate collusion with the apartheid (racial separation) regime in South Africa. In the mid-'80s, they held rallies and sit-ins to pressure campuses and city councils to divest from companies doing business on the backs of black South Africans. By kicking out the U.S. buttress supporting apartheid, they can claim part of the credit for the final collapse of the white dictatorship, and the 1994 election that brought the African National Congress (ANC) to power.

***Central America solidarity.**

The peace movement opposed U.S. support for the right-wing death squad regime in El Salvador fighting leftist FMLN rebels. It also opposed aid to the right-wing Contra rebels fighting the Sandinista revolutionary government in Nicaragua. The powerful movement against "another Vietnam" won a congressional cut-off of aid to the Nicaraguan Contras (forcing the Reagan Administration to use surreptitious means to fund the rebels). Through the Witness and Sanctuary programs, the solidarity movement gave a human face to Central American refugees. It did not prevent the invasions that toppled nationalist governments in Grenada and Panama, but did help to prevent full-scale U.S. invasions of Nicaragua and El Salvador.

*** Nuclear freeze.**

When medium-range missiles were stationed in Europe by the Carter Administration, an enormous global movement erupted against the growing threat of nuclear war. The widespread sentiment later pressured President Reagan to make an agreement with Soviet leaders to slowly withdraw the Euromissiles. The European movement against the nuclear arms race fueled the growth of Green parties opposing corporate globalization--long before anti-globalization was cool.

***Anti-nuke.**

The nuclear power plant accidents at Three-Mile Island and Chernobyl galvanized horror and opposition to civilian nuclear energy. Huge rallies, concerts and local site occupations effectively halted construction of new atomic reactors and uranium mines in the U.S. (though construction continued in some other countries). Reviewing the anti-nuke literature of that era can remind us that more radioactive waste would not be a solution to global warming.

***Act Up.**

In the early stages of the HIV epidemic, the AIDS Coalition to Unleash Power (ACT UP) began to use creative direct actions to create public awareness, using the slogan "Silence = Death." The activism was obviously unsuccessful in halting the epidemic, but after Reagan it helped direct some government resources toward medical research, and may have slightly alleviated the homophobic ostracism that patients received. Act Up became the most visible example of the larger LGBT movement (remaining active to the present), and sparked more organizing in the community.

***Clinic defense.**

When the fundamentalists of Operation Rescue harassed, blocked, and sometimes attacked women entering abortion clinics, feminists around the country rallied to escort the women. The pro-choice movement successfully defended many women's rights to a safe and legal abortion, yet many poor, rural and young women lost access to that right.

<http://www.counterpunch.org/grossman01032008.html>



The Politics and Pop Culture of the 1980s

Movies

The Eighties proved to be good years for Hollywood. **Mississippi Burning** (1988) delivers a powerful message about racism; **Talk Radio** (1989) does likewise on the subject of white supremacy. **Platoon** (1986) addresses the trauma of Vietnam as well as any film before or since. **The Big Chill** (1983) portrays the transformation of Baby Boomers from hippies to yuppies. **Wall Street** (1987) is a telling testament to the excesses of the decade.

There were a great many mergers and takeovers in the movie business during the Eighties.

Television

Television was transformed in the 1980s. With the advent of cable, the three major networks -- ABC, CBS and NBC -- lost their monopoly on what Americans viewed in their living rooms.

In 1986, 82% of American adults watched television daily, and the average household had the television set on for seven hours a day.

The decade was the golden age for primetime soap operas -- **Dallas**, **Dynasty**, **Falcon Crest**, and **Knots Landing** all had their legions of faithful viewers. New life was breathed into the sitcom, with hit series like **The Cosby Show**, **Cheers**, **Family Ties** and the irreverent **Married... With Children**. The animated sitcom **The Simpsons** debuted in 1989, though Bart Simpson had previously made appearances on Fox's *The Tracey Ullman Show*. Top crime dramas like **Magnum P.I.** and **Hill Street Blues** enjoyed long runs in the 80s, while the innovative **Miami Vice** had a significant impact on television imagery. Programs like **thirtysomething** and **Moonlighting** appealed to the yuppie crowd. TV talk shows hosted by the likes of **Geraldo Rivera** and **David Letterman** became more provocative and occasionally outrageous.

The Music Scene

The 1980s was a decade of revolutionary changes on the music scene. The two major developments were the **advent of MTV** and the **compact disc**. Music became more diverse, with **new wave**, **heavy metal**, **rap**, **techno pop**, **alternative rock** and the "new" **country** sounds.

Many artists acknowledged the impact of MTV on their careers; **Duran Duran** understood that their appeal depended on music video exposure. No artist surpassed **Madonna** in terms of taking advantage of the decade's image-based music revolution.

A Little 80s Slang to Take You Back!

bad

Something that is very good or very cool.

barf bag

Like "jerk", a disparaging term used by one person to describe another.

boy toy

Initially used to describe a young woman who had a reputation for being "easy". In her first incarnation, Madonna exploited the boy toy image. Later used to describe a young man who was the plaything of an older woman (or man).

cowabunga!

An '80s battle cry, sort of like "Geronimo!" was to a previous generation, uttered when someone is about to do something crazy or adventurous.

eat my shorts

An expression of mild contempt. Used by Judd Nelson in The Breakfast Club before Bart Simpson made it even more famous.

gnarly

Valley speak for something that is very good.

hellacious

Used to describe something that is very difficult, as in, "That final was hellacious!"

loser

A loser, a rube. Canadian in origin, made popular by the film Strange Brew.

I'm so sure

A sarcastic expression of disbelief, as in "Chad asked you out on a date? Like, I'm so sure!"

ill

Uncool, not hip; "You be illin'" is to say "You don't look good" or "You look miserable."

joanie

Derisive Val-speak for a square, un-hip girl, derived from the Joanie Cunningham character on Happy Days.

party hearty

The warcry of '80s fratboys everywhere, meaning to party with a dedication sometimes sadly lacking in calculus class.

quiche

Meaning "weak" or "iffeminate" and derived from the 1982 book Real Men Don't Eat Quiche.

slamdance

Started by punk rockers, a form of dancing that required participants to hurl themselves bodily at one another.

take a chill pill

Calm down.

tubular

To describe something that is so totally cool as to defy description.

waycool

Beyond cool, or at least very very cool.

word!

A very utilitarian slang word; used as an expression of enthusiastic agreement, an exclamation, or when you just didn't know what else to say.

