

**trike**  
A THEATRE PRODUCTION OF

# GO, DOG!

Ages  
4+



## Performance Guide

Series  
sponsor:



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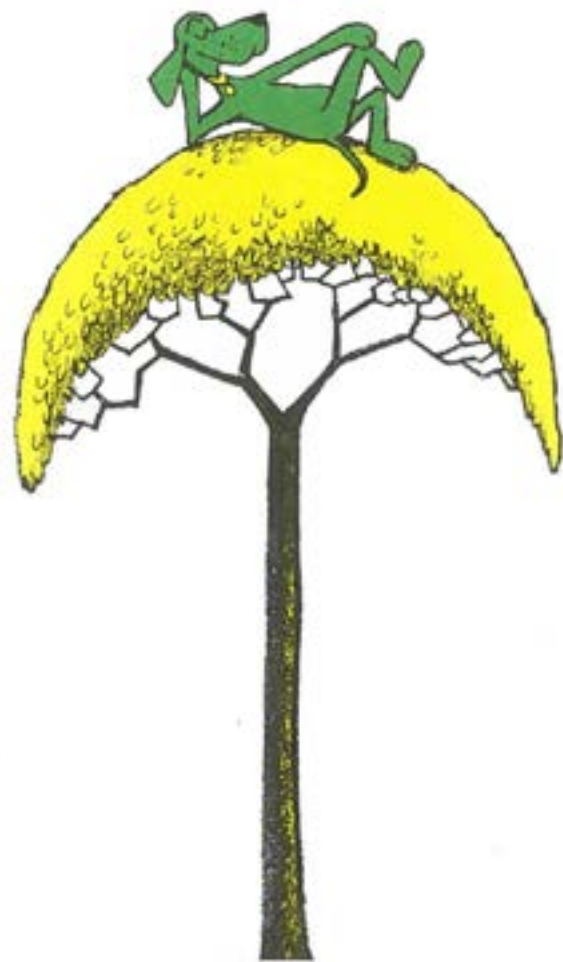






# SYNOPSIS

Dogs on trees. Dogs in cars. Dogs at work. Dogs underwater. Black dogs, white dogs, black and white dogs, red dogs, blue dogs, green dogs and yellow dogs - all together at DOG PARTY! Go, Dog. Go! The 1961 classic children's story by P.D. Eastman is brought to life onstage. These dogs take the everyday mundane activities of life and fill them with fun, laughter, and color!



"Do you like my hat?"



"I do not."

"Good-by!"



"Good-by!"







# About the Playwright



Allison Gregory is an American playwright whose plays have been produced across the country and received numerous awards. She has written and adapted many plays for young audiences including Junie B. is Not a Crook, Ronia: the Robber's Daughter, and Judy Moody. Gregory is the co-founder of the Marthas, a playwright collective, located in Austin, Texas.

Steven Dietz is an American playwright and director who has produced more than 30 plays regionally, off Broadway, and internationally. His works have won several awards, including the Kennedy Center Fund for New American Plays Award. Along with writing, Dietz has also directed premiere productions of plays at several of America's leading regional theatres. He writes plays for all ages. Some of his most famous works include: Dracula, Halcyon Days, Lonely Planet, and Go, Dog. Go! (co-written with Allison Gregory)

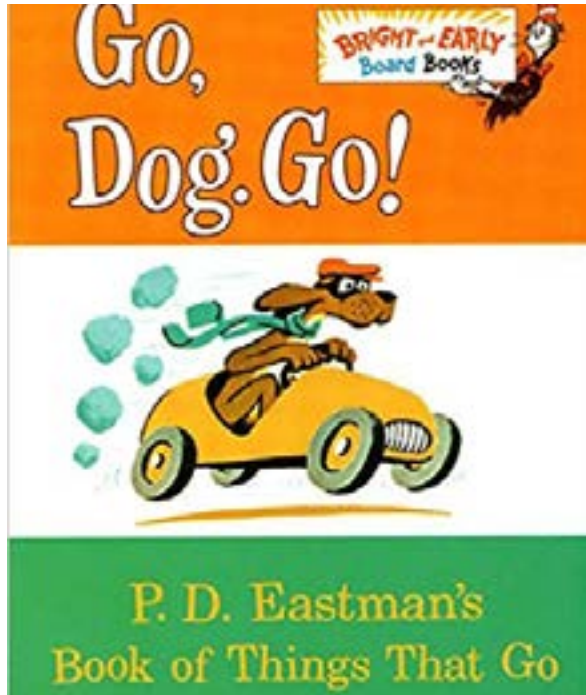


# About the Author



Philip Dey (P.D.) Eastman was a children's author, animator, illustrator, and screenwriter. He was born in 1909, in Amherst, Massachusetts. He studied at Amherst College, graduating in 1936, and later at the National Academy of Design in New York City. He began his career at Walt Disney Studios where he worked as an Assistant Animator and in production design and story. In, 1942, he began working for Leon Schelsinger Productions (now known as Warner Brothers Cartoons). Eastman was inducted into the army in 1943 and was assigned to the Signal Corps Film Unit. It was there that he met Ted Geisel (later known as Dr. Seuss) who was the head of his unit. He began his freelancing career in 1952, working on comic books and later as a writer and storyboard artist. His first children's book, Sam and the Firefly, was published in 1958 by Random House. Go, Dog. Go! was written and illustrated by Eastman and published in 1961. By his death in 1986, P.D. Eastman had written or illustrated over 18 children's books. Some of his most popular children's books include: Are You My Mother?, Big Dog...Little Dog, The Best Dog Nest, and Go, Dog. Go!

# The History of the Show



Go, Dog. Go! was commissioned and developed by Seattle Children's Theatre and first presented for their 2002-2003 season. It was directed by Steven Dietz and composed by Michael Koerner. When asked about the play, Allison Gregory and Steven Dietz wrote:

“This play is adapted from a book renowned for its ability to generate fun, learning, adventure and surprise with a minimum of text. P.D. Eastman’s timeless work honors the joyous simplicity of the world around us. Therefore in crafting a stage version of *Go, Dog. Go!*, it is not our intention to “fill out” or “open up” the story in the style of many traditional adaptations. We have, in fact, added virtually no words of our own. “Expanding” the book in this way would, we believe, rob it of its essential wondrous and loopy anarchy. Instead, we hope to celebrate and explore the existing words and pictures; to look not “outside the book”, but more closely “within it”—in the same way that a child (and parent) can read through Mr. Eastman’s book night after night and find something new and remarkable with every turn of the page.”

Since its premiere, *Go, Dog. Go!* is considered to be one of the most widely produced plays for young audiences in the last decade.



# Designing the Show

You may not see them onstage, but theatre designers have a big role in every show. Designers are responsible for making sure the stage is decorated, the actors have costumes, the lights are on, and that there are sound effects and music during the show. Plays couldn't happen without them!



If you were designing Go, Dog. Go!, what would you want the world to look like? Would you use the book as inspiration, or would you make it look different than the book? Draw a sketch of what you would want your set to look like.





# Creating the Props



## An Interview with the Props Designer, James McNeil!

### What is a prop?

A prop is an item that's called for in the script that is not a costume. Let's say a tool, a tea kettle, or a radio - anything like this that an actor has to interact with that's not just a background piece. All props have to follow and live in the world of the set.

### What are you most proud of making for this show?

I would have to say I'm really proud of this wrench that we have in the show. Monkey wrenches have a little knob on the side that adjusts the size of it, and I was able to perfectly simulate it. There were a few props that I designed by taking tools we had in the shop, tracing them, and then cutting them out with a jigsaw.

### How important are the props in Go Dog Go?

For this particular play, the props are extremely important. If you read through the script, there are so many stage directions and there's so little dialogue. We're looking at about 60-70 props. Other shows have, on average, about 25-30 props. The props are necessary for the sight gags involved.

### How do you start the process of getting all of those props?

First, I come up with a list of props, then determine whether each one is a find, a make, or a buy. I would see if I could find a prop somewhere in our theater's collection of props or storage. If I can't, then I would try to figure out if it would be more economic to make the prop or to buy the prop.

### How do you go about making props?

I'm a fabricator, and I repurpose things. For example, we have a banjo in the show. One day I was looking at a paint bucket and I thought that the lid of one of those paint buckets would make an excellent banjo. All I have to do is dress it up a little bit more, and it'll look just like a banjo from a distance.



# Creating the Music

## An Interview with the Sound Designer, Keefer Roach



Can you tell me a little bit about your background in music and theatre?

I started playing guitar in 7th grade, when I got a guitar for my 13th birthday. I just kept practicing. If there's one thing to take away from this, it's to always practice in anything! I didn't really get into theatre until a little later. Those two intertwined when I came up here for college. I was always interested in sound design, but there wasn't a program at the university so they let me sound design a show. I got kind of thrown in the deep end, and luckily I had a couple people there that helped me out quite a bit. One thing I knew I wanted to do in sound design was to create original music, so I've always tried to do that as much as I can in all my sound design.

Is this your first Trike show?

No, this will be my fourth! I did sound design for Charlotte's Web, Lily's Purple Plastic Purse, Peter Pan, and now Go Dog Go.

Can you tell me about your role in this show?

I'm doing sound design, but also live music. I'm a dog onstage in the show, so I am part of the world, but I'm also not part of the world. I interact with the dogs, but I underscore what they do, meaning that I play music in reaction to what they do onstage.

How did you approach creating a score for the show?

This show is kind of different because there isn't much dialogue between the dogs. The script is mostly stage directions. There was music that came with the script, and I got some bones for the score from that. I also have been watching what's happening in rehearsals and feeling out what I want to do. I guess it's, to an extent, improvisation and seeing what sticks. This show lends itself to having your own improvisation, finding out what works, and making your own bits.

What instruments have you been working with so far?

Mostly guitar, and I'm even going to try to do a lot of percussion on the guitar as well. Then there's a couple of tiny drums. I'm going to be getting more stuff, too. I plan to get a tambourine, some shakers, a cymbal, and a kazoo too. I'm going to try to do as much stuff as I can.



What's different about this show from other shows you've worked on?

I've never done live underscoring for anything, it's all been pre-recorded. I'll have a looping pedal, and I've never worked with one of those. It lets me play what I just played so I can do other sound effects, or put more layers in top of it. I'll also be doing some foley, which is making the sound effects for what's happening onstage. I've never done those things in a show, and this is all at once and while onstage as well!

Do you have an idea of what the foley will be like, and what you might use?

There will be a shaker in it, like a salt shaker and an egg shaker. There's a baseball being hit, and I'm clicking some stuff together when he hits it and when it lands down. There's one particular scene where I will have looped the music and then they all come out with tools, and then I'm going to layer on percussive beats that they're doing with each tool. I'm going to try to do it all on my guitar. We'll see how it goes.

What advice do you have for someone interested in pursuing this field?

First off, if you're interested in sound design and you don't play an instrument, that's totally fine. I think I've met more sound designers that can't play an instrument. They find sounds online, or record wind sounds or thunder or whatever the script needs.

What makes Go Dog Go a must see for families and kids?

It's absurdist, really. It's about living fully, in whatever you're doing. It's not going to be like any theater, especially for children, that you've ever seen. When you see it, you'll think about your own life and how you should feel at times about life. It's introspective to an extent, and you take what you want from it.





# Dive in Deeper



## Design a Hat!

The character Hattie loves to wear hats! Using crayons or markers and a piece of paper, draw a hat that you would want to wear. Before you make your hat, think about:

- Is it a big hat or a small hat?
- What color or colors do you want your hat to be?
- When will you wear your hat? At a party? In the rain?
- What kind of decorations do you want on your hat? Bows? Ribbons? Buttons?

## Go, Dog. Go! Game

This game works kind of like red light green light! Have the kids stand on one side of the room. On the opposite side of the room set up a finish line. The goal is to get across the room and be the first to get to the finish line. The leader of the game gives out commands, and this gives the players the movements in which to get across the room.

Red means stop  
Green means walk  
Yellow means move in slow motion  
Blue means crawl  
Purple means jump  
Orange means walk backwards  
Pink means bark like a dog and chase your tail

### Rules:

No running!  
No touching other players.  
You must listen to the leader at all times.



## Dog for a Day

In Go, Dog. Go!, we see dogs act like people. They work like people, play like people, and even dress like people! If you were to act like a dog, how would that look?. How would your movement and voice change? Try acting out the following activities like a dog:

- Eat a sandwich
- Play a piano
- Write your name
- Take a nap
- Play with a ball
- Drink some apple juice
- Paint a picture
- Tell your family you love them





# Before you see the show

What do you think this play is about?

What do you think is going to happen?

Where do you expect the setting to be?

Do you think the setting could change throughout the show?

The dogs in Go, Dog. Go! love to have fun! What do you think dogs like to do for fun?

What do you think a dog's day is usually like?

Compare and contrast the daily life of a dog with your life. What's the same? What's different?



# After you see the show

What happened in this play? Retell the story to a family member, saying what happened in the beginning, middle, and end.

If you were to write a sequel for this play, what would you want to happen in it?

What things did you notice the characters in the play doing that dogs don't do in real life?

What was your favorite prop in the play? If you could add a prop to the play, what would it be?







## Credits and Sources

[Click on the links to learn more:](#)

[P.D. Eastman](#)

[Play Synopsis](#)

[Allison Gregory](#)

[Steven Dietz](#)

[The Children's Theatre of Charlotte](#)

[Study Guide](#)

[The Walton Art's Center Study Guide](#)

