

# Go, Dog. Go!

**A Play by Allison Gregory and Steven Dietz  
Music by Michael Koerner  
Based on the book by P.D. Eastman  
Directed by Jerry Rapier  
Musical Direction by David Evanoff  
Choreography by Cynthia Fleming**



Soon some of your students will be seeing Salt Lake Acting Company's GO, DOG. GO! We want to make the show an incredible experience for everyone that attends, so we've created both a Student and Teacher Study Guide. The Student Guide contains fun activities that can be handed out to students. The Teacher's Guide is designed to be used by teachers in the classroom as they prepare to see the play. We look forward to seeing you!

## IN THIS GUIDE

### For Students:

Things To Do, *activity sheets designed to hand out and/or send home:*

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| GO, DOG. GO! Write Your Own Review.....                               | 6 |

### For Teachers:

Before the Show, *background information that can be copied to share with students:*

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## GOING TO THE THEATRE



When you are in the audience, the people on stage can SEE you, HEAR you, and FEEL you; just as you see, hear, and feel them. Your laughter, your responses, your attention, your imagination, and most especially your energy, are important. The play can be better because of YOU!



### QUESTIONS

1. Can the actors see you?
2. Can you rewind a play?
3. Is the play the same every time the actors do it?



ANSWERS  
1. Sometimes, but mostly they HEAR you. Very clearly.  
2. No. It's not just a recording. It's really happening.  
3. No. It's always a little different. Actors make mistakes or have new ideas.

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Name \_\_\_\_\_

Design Time

Answer the questions with words or pictures



What kind of car would a dog drive?

What color of dog would you be?

What would you see at a dog party?

Make a new hat for Hattie.

## FLOW CHART

The dogs in *GO, DOG. GO!* go all day and all night. They work. They play. They sleep. We don't know what they're thinking, but we see what they're **DOING** for a whole day. Write down what you do for 24 hours - one day - and see if you notice anything similar between you and the dogs.



MORNING:



DAY TIME:



AFTERNOON:



NIGHT-TIME:

What else did you notice?

## DO YOU LOOK LIKE YOUR DOG?

Isn't it funny how a lot of people look like their dogs?

Do you look like your dog?

Or do you just really like your dog?

If you do, draw a picture of yourself and your dog and bring it to Salt Lake Acting Company when you see the show and we'll put your pictures on our "Dog Blog."



Check it Out! To see a funny video of people who look a LOT like their dogs, go to [www.youtube.com](http://www.youtube.com) and type in "Do You Look Like Your Dog?"

## WHAT DID YOU THINK OF GO, DOG. GO!

Write your review and send it to us at:

Salt Lake Acting Company  
Attn: GO, DOG. GO! Review,  
168 W 500 N  
Salt Lake City, UT, 84103.

Don't forget to add a stamp and your return address!

OR- email it to [daisy@saltlakeactingcompany.org](mailto:daisy@saltlakeactingcompany.org)

We might use it on our "Dog Blog!"



### My Review of GO, DOG. GO!

Headline:

What is your name?

How old are you?

Where do you go to school?

What was your favorite part of the show?

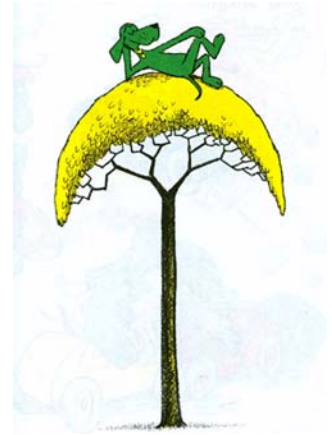
Who was your favorite dog and why?

Is there anything you would have done differently?

## **TEACHER STUDY GUIDE**

### **A DESCRIPTION OF THE PLAY GO, DOG. GO!**

If you've ever read the book *GO, DOG. GO!* by P.D. Eastman, then you've read the script of his play. And if you know the book, you know it's not really about dogs, but about interaction and imagination. It's dogs of all shapes and sizes working, playing, dancing, singing, eating, dreaming, celebrating. And like the book, the play is a circus of physical delight, inspiring discovery - a pop-up book that comes to life.



The playwrights' intention in their adaptation is to honor the book's essential qualities. Learning. Adventure. Surprise. P.D. Eastman's work honors the simplicity of the world around us. Without expanding its minimalist text, the playwrights embrace the essential wondrous simplicity and loopy anarchy to play inside the story, "to explore the buckets of bliss, wonder, longing and discovery that are waiting for us, for **all** of us, there."

*GO, DOG. GO!* was first presented by Seattle Children's Theatre in its 2002-03 Season. Since then, it has gained renown - and repeated requests - for its ability to engage both children and adults alike by honoring life's joyous simplicity. We travel from Inside to Outside, Day to Night, Down to Up, Work to Play. It's a metaphor for the world in early childhood, a place of vivid color, motion, speed, and the awe and bliss of the natural world.

In presenting *GO, DOG. GO!* SLAC steps forward to fill a void in our state, offering professional children's theatre that honors young people's intellects, at the same time maintaining the theatre's mission to produce brave, innovative, vibrant theatre for Utah audiences.

### **FROM THE DIRECTOR**

"Children are the most honest audience one could ask for. There is nothing like a child's laugh. And when you get a whole bunch of 'em going, well, there's nothing better. I'm excited to direct *GO, DOG. GO!* because it will be fun - a lot of fun - to bring this classic children's book to life onstage for children (and their young-at-heart parents and grandparents). Colorful dogs at work. And at play. Doing what people do. A joyful romp through the building blocks of language, relationships, diversity and ... fun! What could be better at the holidays? "



**JERRY RAPIERE** (Director) happily returns to SLAC. He is in his tenth season as Producing Director of Plan-B Theatre Company. In 2007, he was ranked 6th on The Salt Lake Tribune's list of Utah's Top 25 Cultural Power Brokers. In 2008, he received Salt Lake City's Mayor's Artist Award in the Performing Arts. In 2009, he was named an Alternative Pioneer by City Weekly.

Jerry would like to dedicate his work on this production to his mother, Alberta Lee Rapiere, who passed away earlier this year. She was an LCSW focused on play therapy, a method in which a therapist uses a child's fantasies and the symbolic meanings of his or her play as a medium for understanding and communication with the child.

## MEET THE CAST AND CREW

**MC Dog** .....Colleen Baum

**Red Dog** .....Dustin Bolt

**Blue Dog** .....Deena Marie Manzanares

**Hattie / Spotted Dog** .....Shannon Musgrave

**Yellow Dog** ..... Jay Perry

**Green Dog** .....Nathan Shaw



**COLLEEN BAUM** (MC Dog) has been seen at Salt Lake Acting Company in END DAYS, the premiere of SEXSTING and as Izzy in RABBIT HOLE; as well as in THE WATER PROJECT, KIMBERLY AKIMBO, CABBIES, COWBOYS & THE TREE OF THE WEeping VIRGIN. She has also performed at Pioneer Theatre Company in THE HEIRESS, YOU CAN'T TAKE IT WITH YOU and LOST IN YONKERS; as well as Plan-B Theatre Company's TRAGEDY: A TRAGEDY, ANIMAL FARM, WAR OF THE WORLDS, THE LARAMIE PROJECT, THE LARAMIE PROJECT: 10 YEARS LATER, AN EPILOGUE, SLAM and THE BANNED PLAYED ON. YOURS, ANNE, DEAF DAY and THE BEST CHRISTMAS PAGEANT EVER at the Egyptian Theatre Company as well as BLOOD BROTHERS, THE SERVANT OF TWO MASTERS, THE UNEXPECTED GUEST and GOODNIGHT DESDEMONA, GOOD MORNING JULIET at the Old Lyric Repertory Company. Ms. Baum is a member of Actor's Equity Association.

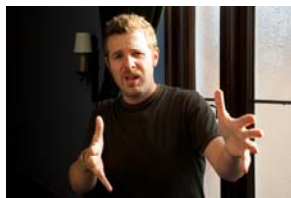
**DUSTIN BOLT** (Red Dog) is excited to be appearing in his second show at SLAC after being seen in this year's SATURDAY'S VOYEUR. He received his BS in Musical Theatre from Weber State University where he studied under Jim Christian and Tracy Callahan. Past credits include: SCHOOLHOUSE ROCK, LIVE! (George), SATURDAY'S VOYEUR '09 (Helika/Security), THE LARAMIE PROJECT (Dennis Shepard and others), SWEENEY TODD (Tenor Trio), RAGTIME (Younger Brother), MUSICAL OF MUSICALS: THE MUSICAL (Sir Phantom Jitter), TITANIC (Barrett), SEUSSICAL THE MUSICAL (Horton), YOU'RE A GOOD MAN, CHARLIE BROWN (Charlie Brown), ASSASSINS (John Hinckley Jr.) and MACBETH (Porter) (which performed in the Kennedy Center for the Performing Arts for Shakespeare in Washington). Following GO, DOG. GO!, Dusting will be seen in Pinnacle Acting Company's production of THE 25<sup>TH</sup> ANNUAL PUTNAM COUNTY SPELLING BEE as Leaf Coneybear. As well as performing he owns his own photography business (Lightning Bolt Photography). Dustin would like to thank his parents and Andrew for their love and constant support.



**DEENA MARIE MANZANARES** (Blue Dog) is a graduate of the Atlantic Theater Co. in NYC training also includes Juilliard and NYU's CAP21. Recent highlights include Olivia in INFANTRY MONOLOGUES with Meat and Potato, Ida in SKIN IN FLAMES with Salt Lake Acting Co. and Jenny Sutter in WELCOME HOME JENNY SUTTER with Pygmalion Productions. Musical roles include

Audrey in LITTLE SHOP OF HORRORS and Lola in DAMN YANKEES. Locally Deena has also worked with ETC, PTC and HCT. She also writes and performs sketch comedy on the web and has been featured on G4 TV's *Attack of the Show* as well as named a Best of the Beehive (The Comedienne) and a Best of Utah (Media & Politics) last year. After GO, DOG. GO! Deena will be seen in AMERIGO with Plan B (April 2010). Proud member of Actors Equity Association.

**SHANNON MUSGRAVE** (Hattie/Spotted Dog) is thrilled to be returning to SLAC's stage after spending the summer performing and having the time of her life in SATURDAY'S VOYEUR. Shannon was most recently seen performing in SCHOOL HOUSE ROCK LIVE! at the Grand Theatre, where she also appeared in MUSICAL OF MUSICALS: THE MUSICAL. Other favorite roles include Juliet in Pinnacle Acting Company's production of ROMEO AND JULIET, Catherine in WAITING FOR THE PARADE, Helene in SWEET CHARITY, and Hermia in A MIDSUMMER NIGHT'S DREAM all at Weber State University, where Shannon earned her BA in Musical Theatre. She has also taught movement, dance and acting classes at the Children's Theatre and at North Davis Junior High. After GO, DOG. GO! Shannon will be performing in Pinnacle Acting Company's 25<sup>TH</sup> ANNUAL PUTMAN COUNTY SPELLING BEE. Shannon is also very happy to be working as part of SLAC's wonderful Communications and Audience Development team.



**JAY PERRY** (Yellow Dog) had his debut at SLAC in last season's DARK PLAY. A native of Salt Lake, Jay attended the University of Utah's Actor Training Program and also trained at the Neighborhood Playhouse in New York. His was most recently seen in RADIO HOUR: ALICE at Plan-B Theatre Company. Other regional credits include INFANTRY MONOLOGUES for Meat and Potato Theatre, GUTENBERG! THE

MUSICAL! for Plan-B and also for the Hippodrome State Theatre in Gainesville, FL, TWELFTH NIGHT at Salt Lake Shakespeare, Plan-B's FACING EAST in which Jay appeared twice in Salt Lake (2007 Arty Award-Best Theatre Performance-Facing East Ensemble), at Theatre Rhinoceros in San Francisco, and Off-Broadway at the Atlantic Theatre in New York. Jay has performed in TRAGEDY: A TRAGEDY, THE ALIENATION EFFEKT, two SLAM!'s and five installments of RADIO HOUR (Plan-B), A THOUSAND CLOWNS (The Grand Theatre), A STREETCAR NAMED DESIRE (Pioneer Theatre Company), and THE COMPLEAT WORKS OF WLLM SHKSPR ABRIDGED (Salt Lake Shakespeare). In addition to performing, Jay has taught at the Theatre Arts Conservatory, directed STUDENT SLAM (TAC) and mentored young actors at Spypop.

**NATHAN SHAW** (Green Dog) received his BFA from the University of Utah, Department of Modern Dance in 2004. He is currently beginning his fourth season with Repertory Dance Theatre. He is also a member of SB Dance where he was most recently seen as Henri the law school dropout coffee barista. He has been honored to be a founding member of Salt Lake's newest dance company, RawMoves. For the past two summers, he has served as the official dance coach for the 2008 and 2009 Crested Butte Music Festival. Highlights of his performing career include RENARD choreographed by Charlotte Boye-Christensen for the Utah Symphony & Opera, and HOUSE OF TIMOTHY by Natosha Washington which won the Best Performance award at the American College Dance Festival. When not performing, he is diligently following around his three dogs with a pooper scooper...



## MUSICAL DIRECTOR David Evanoff

## CHOREOGRAPHY Cynthia Fleming



**DAVID EVANOFF** (Musical Director) has been a musician and musical director for a life time. David has been musical director for SATURDAY'S VOYEUR and BAT BOY THE MUSICAL here at The Salt Lake Acting Company. He has also been musical director for projects at The Egyptian Theater including JESUS CHRIST SUPERSTAR and TOMMY. For Plan-B Theater he was the musical director for HEDWIG AND THE ANGRY INCH. David has directed projects from coast to coast including Disneyland, Universal Studios, the Orange Bowl and here locally for the 2002 Winter Olympics. David is the owner of Sound Designs Studio, where he writes and produces music for film, TV and special events.



**CYNTHIA FLEMING** (Choreographer) has worked professionally for over thirty years, which includes performing in the Broadway, National, and International companies of A CHORUS LINE and has acted, directed, and choreographed a variety of professional theatre and dance productions in Salt Lake City. She is the company choreographer at SLAC, her favorites include 13 productions of SATURDAY'S VOYEUR, BAT BOY THE MUSICAL, and WATER LILIES from CABBIES, COWBOYS, AND THE TREE OF THE WEEPING VIRGIN. In addition to her choreography work, she oversees SLAC's four-member Communications Team, who create all marketing and communications material for the Company and oversee box office activities, keeping the play, the artists, and the audience at the heart of their work.

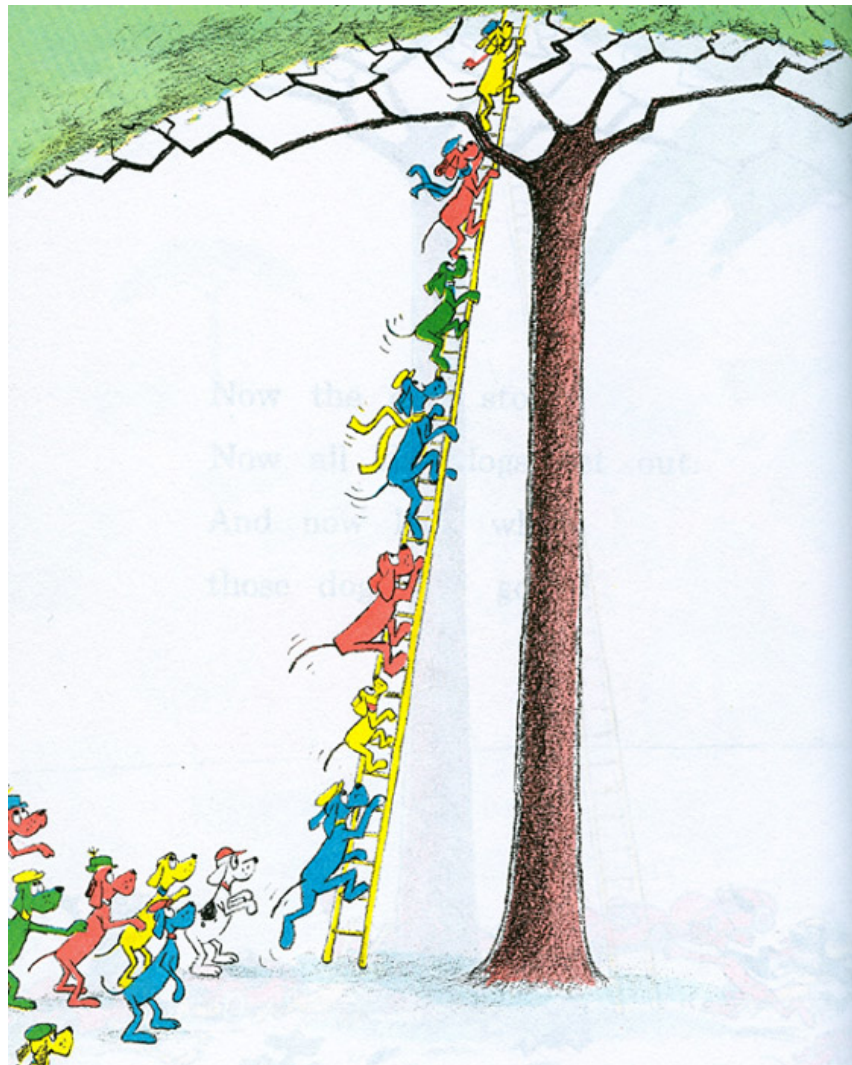
## ABOUT THE AUTHOR

**PHILLIP DEY EASTMAN** (1909 - 1986) was born in Amherst, Mass., earning his B.A. from Amherst College in 1933. He worked in production design & story at Walt Disney's studio. While at Disney's he met Mary Louise Whitham, who was working in the ink and paint department. They married and Phil went on to work at Warner Brothers Cartoons. By 1942 he had joined the Army and been assigned to the Signal Corps Film unit. While there he did picture planning for animated sequences in orientation and training films, and was a writer and storyboard artist on the "Private Snafu" series for Army-Navy Screen Magazine. Ted Geisel (aka Dr. Seuss) was the head of his unit.

In 1945 Phil was working at United Productions of America (UPA). He was a writer and storyboard artist. While there he helped create the character Mr. Magoo. He was co-writer of the screenplay for "Gerald McBoing-Boing", which was based on a children's phonograph record written by Dr. Seuss. He also wrote and storyboarded various educational films while at UPA. In 1954 moved his family to Westport, Connecticut. Ted Geisel approached him to write for his

new BEGINNER BOOK series at Random House. By 1958 Random House had published Phil – now P.D. - Eastman's first children's book. He wrote and illustrated several books.

There has been some confusion as to whether Dr. Seuss and P.D. Eastman is the same person. They are not! The confusion has arisen because of The Cat in the Hat Beginner Book Dictionary by the Cat Himself and P.D. Eastman. P.D. Eastman co-wrote this book with Seuss and did all of the illustrations. "The Cat Himself" as used here is a pseudonym for Dr. Seuss.



## CLASSROOM FUN WITH DOGS

### Lesson: Fun With GO, DOG. GO!

#### Materials:

GO, DOG. GO! by P.D. Eastman

Worksheet: Design Time

**Time:** 45 minutes

Can easily be broken into three 15 minute lessons.



#### Core Standards:

Language Arts Standard K-6: Standard One: (Oral Language)

Students develop language for the purpose of effectively communicating through listening, speaking, viewing, and presenting.

<http://www.schools.utah.gov/curr/core/corepdf/LAK-6.pdf>

Elementary Theater core curriculum: Standard Two: (Acting)

The student refines the playing or performance phase of the informal theatre process through cooperating, imagining and assuming roles, exploring personal preferences and meanings, and interacting in classroom dramatizations. Acting in grades K-6 is a cumulative and culminating experience involving sensory and emotional awareness, rhythm and movement, pantomime, vocal expression and oral communication, improvisation, and some formal presentation usually shared within the classroom setting.

[http://www.schools.utah.gov/curr/FineArt/Core\\_Curriculum/Elementary/1997\\_K2\\_Core/19971Ttheatre.pdf](http://www.schools.utah.gov/curr/FineArt/Core_Curriculum/Elementary/1997_K2_Core/19971Ttheatre.pdf)

### Part One: Introduce and share the book GO, DOG. GO! by P.D. Eastman with your students.

Essential concepts and questions that will help your students enjoy the play:

- The text in the book is the entire script for the play. A script is the words that are given to the actors to perform.
- Ask the students to describe the ways in which the dogs in the book are different. How can they tell the difference between the dogs?
- What types of activities do the dogs do with each other?

### Part Two: Students have the opportunity to inspire new designs and ideas through their own creativity.

Discuss the following questions with your class.

In small groups or as individuals the class can work to answer one or all of the following questions:

- If a dog could really drive a car, how would you design a car a dog could drive?
- What would be a dog's idea of a great party?
- What color dog would you be if you could be any color? Why?
- Hattie's hats are crazy fun. What type of hat would you design for a dog? What could you add to it to make it unique?

### Part Three: Illustrate

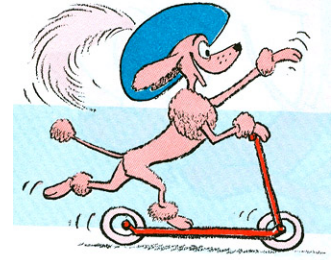
Using the worksheet GO, DOG. GO! Design as a guide for students to elaborate on one (or all) of the ideas discussed.

Don't forget to let the students share their best ideas with the class.

**Lesson: Act It Out**

**Materials:** A space large enough for students to move around feely.

**Time:** 45 minutes

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**Part One:**

Divide students into four groups and spread them out in the room. Each group chooses a different dog from GO, DOG. GO! and creates a noise, sound effect, or physical activity inspired by their dog. The teacher "conducts" the student's sounds and has them slow down, speed up, grow louder, quieter etc. forming a symphony from the play. The students can also take turns guest conducting.

**Part Two:**

Keep the students in the same groups as above. Tell the students that the conductor now has the option of choosing between categories of opposites: big dogs, little dogs, dogs going fast, dogs going slow, dogs up high, dogs down low, etc. As before, when the conductor points to a group and calls out an option, the group responds by creating a vocal and physical activity for their dog. For example, if the conductor says "Dogs Going Slow," the students in that group would move and speak in slow motion.

**Part Three:**

Expressing emotion. Review the four basic emotions with your students; happy, sad, angry, and scared. Ask them to show each emotion using their face only. Next, have them spread out in the room, standing. Call out each emotion again, but this time, have them express the emotion using their whole body. Now ask the students to imagine that they're dogs. Using their whole bodies, show how dogs would express the four basic emotions.

Because each group performs in turn the other groups have a chance to be an audience. Ask students how it felt to be both a performer and an audience member: How did you feel performing in front of your classmates? What did you think about watching your classmates? Did watching others help you to get new ideas?

## OTHER FUN STUFF FOR THE CLASSROOM:

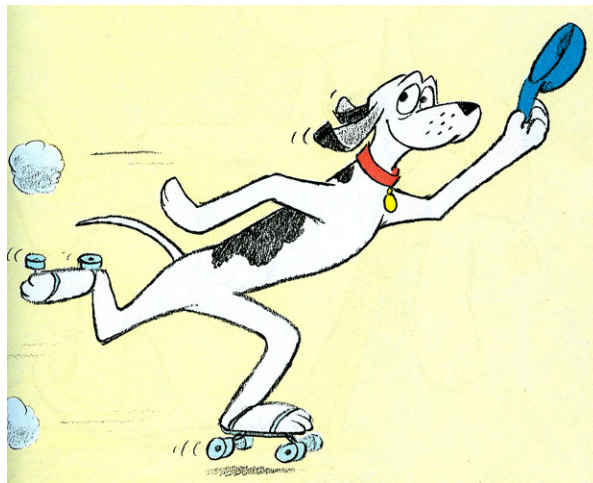
### SINGING:

- How would you sing if you were a dog?
- Can dogs sing? Have you heard them?
- How would a dog sing differently if it was tired? Happy? Hungry and thirsty? Ready to party?



### DANCING AND MOVEMENT:

- How would a dog dance? Have you seen a dog dance?
- Can dogs swim? Have you ever seen a dog dance in the water?
- Have you seen a dog dance with a hat? How would a dog dance with a hat, if it could?
- How would you show people you were a dog if you couldn't make any noise at all? How would you feel if you suddenly had a tail? What would you do with it? Would it get in the way?



## RELATED READING AND RESOURCES

More books by P.D. Eastman (List from [http://en.wikipedia.org/wiki/P.\\_D.\\_Eastman](http://en.wikipedia.org/wiki/P._D._Eastman))

- **GO, DOG. GO!** (ISBN 0-394-80020-6)
- **Are You My Mother?** (ISBN 0-394-80018-4)
- **The Best Nest** (ISBN 0-394-80051-6)
- **Flap Your Wings** (ISBN 0-375-80243-6)
- **The Cat in the Hat Beginner Book Dictionary** (ISBN 0-394-81009-0)
- **Red, Stop! Green, Go!** (ISBN 0-375-82503-7)
- **What Time Is It?** (ISBN 0-375-81362-4)
- **Sam and the Firefly** (ISBN 0-394-80006-0)
- **Sam and Gus Light Up the Night** (ISBN 0-375-82926-1)
- **Big Dog... Little Dog** (ISBN 0-375-82297-6) with additional illustrations by Peter Anthony Eastman
- **My Nest Is Best** (ISBN 0-375-83267-X)
- **The Alphabet Book** (ISBN 0-375-80603-2)

## RELATED RESOURCES

**Bamboozled**, by David Legge. *A young girl on her weekly visit to the amazing and unprecedented world of her grandfather's house feels that something is out of the ordinary but can't figure out what it is.*

**Bears on Wheels**, by Stan and Jan Berenstain. *An acrobatic act begins with one bear on a unicycle and ends with twenty-one bears and sixteen wheels flying through the air!*

**The Digging-est Dog**, by Al Perkins. *When city-dog Duke is adopted by Sammy and taken home to the farm, the country dogs snub Duke because he does not know how to dig.*

**The Fantastic Drawings of Danielle**, by Barbara McClintock. *A young girl sees the world in a very unique way, and her drawings provide for her and her photographer grandfather when they most need it.*

**John Jeremy Colton**, by Bryan Jeffery Leech. *A town is completely transformed because one man dares to change the way things are usually done. Extraordinary illustrations and use of text.*

**Look-Alikes and Look-Alikes Jr.**, by Joan Steiner. *Discover a land where things are not as they appear in this collection of photographs where simple objects create entire miniature scenes.*

**One Lonely Seahorse**, by Saxton Freymann and Joost Elffers. *The images for this sweet underwater counting story about finding friends, are made of vegetables and fruits. Things are not always what they seem.*

**Seeing Stars**, by Sharleen Collicott. *Two small friends, a toad and a hamster, journey to the stars - underwater- in this unpredictable tale of found objects and imagination.*

**The Sneetches and Other Stories**, by Theodor Geisel (Dr. Seuss). *Through wordplay, and the drawings of Dr. Seuss, the Sneetches discover that differences do not make one superior or inferior to another.*

**Willy the Dreamer**, by Anthony Brown. *Willy, a little gorilla, dreams of adventure and heroism. The illustrations pay homage to great painters and capture a host of quintessential fantasies.*

## SLAC's 2009-10 SEASON:

It's not too late to buy mini-season tickets!



**GO, DOG. GO!** Adapted by Allison Gregory and Steven Dietz.

December 2 to December 27, 2009.

SLAC's first play for children, our future subscribers. The beginning of a new holiday tradition.



**TOO MUCH MEMORY** by Keith Reddin and Meg Gibson.  
February 3 to Feb 28, 2010.

Had to be written. Needs to be seen. Hip, young, funny and tragic



**CHARM** by Kathleen Cahill.

April 14 to May 9, 2010.

"I think the theatre should offer a world you've never seen before and can't experience anywhere else." –Kathleen Cahill.

This isn't your typical history play.



**SATURDAY'S VOYEUR 2010** by Allen Nevins and Nancy Borgenicht. June 29- August 29, 2010.



Content by Daisy Blake, SLAC, and Katharine Dalton, Lincoln Elementary  
Design by Becky Santti, SLAC

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