

## ***Special Considerations for Production Work at the University of Idaho***

### **GO, DOG. GO!**

Book by Steven Dietz and Allison Gregory

Music by Michael Koerner

Based on the book by P.D. Eastman

Directed by Kate Pemberton

Music Direction by TBA

Choreography by TBA

#### **PURPOSE:**

The information and considerations herein represent actual materials and informed assumptions regarding this production based on the script, the score, other primary source materials, and the directorial/designer concept, as pertaining to the musical GO, DOG. GO! Due to the nature of the creative process this information and these considerations are subject to change. We strongly encourage all students and faculty to read the plays selected for the season before deciding to audition or agreeing to serve in a dramaturgical, design, technical, or management assignment on a production. The information provided in this document is intended to help provide transparency and understanding of the production materials and concepts to help aid ANY member of the team make personal decisions about their involvement with this production.

For more information or if you have any questions, please contact:

Kate Pemberton, Director. \* [kpemberton@uidaho.edu](mailto:kpemberton@uidaho.edu) or cell/text: (208) 301-3036

Production Stage Manager - TBA

#### **PLAY SYNOPSIS:**

Go, Dog. Go! brings to life P.D. Eastman's classic children's book, in an explosion of color, sound, movement, and joy. As the story unfolds, our clever canine characters learn about the world around them through music and dance. They ride a ferris wheel, work with jackhammers, drive fast cars, and sing in boats under the moon. Through it all, they learn day and night, work and play, colors and shapes and motions. In the end, they even learn more about themselves and one another, and what it is to live in community.

From the playwrights: "This play is adapted from a book renowned for its ability to generate fun, learning, adventure and surprise with a minimum of text. It honors the joyous simplicity of the world around us. Therefore, in the making of this play, it is not our intention to 'fill out' or 'open up' the story in the style of many traditional adaptations. '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 way that a child can page through Mr. Eastman's book night after night and find something remarkable and new with each subsequent reading. We have chosen,

therefore, 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.”

**CHARACTERS: (3 female-presenting, 3 male-presenting)**

**MC DOG (aka the LATECOMER) (M)**

**RED DOG (M or F)**

**BLUE DOG (M or F)**

**YELLOW DOG (M or F)**

**GREEN DOG (M or F)**

**HATTIE (also plays SPOTTED DOG) (F)**

**NOTE ON DOGS: (from the playwrights)**

One of the consummate and lasting joys of P.D. Eastman’s book is that there is almost nothing “dog-like” in the behavior of these dogs! There is no evidence in the book of “barking” – no “panting” or “scratching” or “yelping” whatsoever. It is the intention of this adaptation to honor that essential quality, and therefore, these “dog-like” traits should not be part of the performance vocabulary of the play. At heart, these characters are creatures that look like dogs – but perform their tasks in very human ways.

**CASTING & REHEARSAL INFORMATION:**

- CONSIDERATIONS: Any UI student (major and non-major), faculty member, staff member, and members of the Moscow/Palouse community-at-large are welcome to audition for any role in this production.
- GENDER-APPROPRIATE CASTING: We are interested in casting individuals in roles that they are comfortable playing and that match their gender identity and/or expression. When indicated in the script, we have included specific gender descriptions to help actors to find a role that they might be comfortable with. If there is a role that you would not want to be considered for, please let us know at auditions or on your audition form.

**REHEARSAL TIMES AND LOCATIONS:**

This play will rehearse:

- FIRST REHEARSAL: Tuesday, November 7<sup>th</sup>, 2023.
- Weeknights: Monday-Thursday, from 6:00pm – 9:30pm.
- Weekends: Some Saturdays from 10 am – 2 pm.
- Weekly days off (until tech): Friday and Sunday
- As a way of prioritizing mental, physical, emotional, and academic health for everyone involved in UI Theatre Arts productions, we may occasionally adjust away from the traditional rigors of late evening rehearsals when possible.

**- PLEASE be as thorough and specific as possible when listing both regular and irregular conflicts above, as both final casting and rehearsal schedule decisions will be informed by the information provided.**

- Rehearsals will be held in the following locations, as announced in the daily call:

- The Forge
- Room 13
- The Hartung Theatre: Stage, Greenroom, and Lobby.

- Technical, Dress Rehearsals, and Previews are scheduled per department policy.

**- Performances: Friday February 2<sup>nd</sup> – Sunday February 11<sup>th</sup> (specific dates & times TBD)**

#### **ACCESS RELATED CONSIDERATIONS:**

- CONSENT and TRAUMA INFORMED PRACTICES: All collaboration on this production will originate from a place of consent – in all things – from staging, dance choreography, costuming, and set/scenic safety. YOUR VOICE WILL BE HEARD in this process; let it be heard.

- The production may include the use of bright lights, loud sound effects/music or potentially jarring noises.

- This production may employ projections against that scenery and possibly projected upon the actors themselves as part of the storytelling.

#### **PHYSICAL AND VOCAL CONSIDERATIONS:**

- The production includes singing and choreography.

- The production requires all performers to speak lines and sing.

- The production requires all performers to move props and scenic elements while on stage.

- The production may require heightened physicality, but the director welcomes the opportunity to work with movers who demonstrate high flexibility and/or dance experience.

#### **PRODUCTION ASSIGNMENTS:**

- Director: Kate Pemberton

-Music Direction: TBA

- Production Stage Manager: TBA

- Assistant Stage Manager: Reba Decker

- Scenic Designer: Harry Blackstone

- Lighting Designer: Stephanie Lutz

- Props Design: TBA

- Costume Design: Jeannie Galioto

-Assistant Costume Design: Samantha Schaefer

- Sound Engineer: David Harlan

-Sound Designer: Jacob McGaughey

- Intimacy Advisor: Kelly Quinnett

- Choreographer: TBA

- Technical Director: Michael Brandt

This living document is current as of 9/26/2023 – updates will be posted as more information becomes available.