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Dog sees god pdf

Presented by StageQ By Bert V Royal Directed by Jeremiah Gile & Zak Stowe Dog Vees God is a brutally honest twist on the well-known Peanuts comic strip that re-imagines beloved childish characters as high school students dealing with all the tests and traumas, distress and acne, hormones and suckers that come with being teenagers. When our favorite CB reconnects with his childhood friend, Beethoven, have you found a relationship or just a means to rebel against your predictable doormat character? By using the cartoon children we know and love, Dog Ves God takes an honest and blunt look at the lives of teenagers while juxtaposing the innocence of youth. While Dog Sees God focuses on young adults and encourages their attendance, keep in mind that this show contains some adult topics and situations, including harassment, homophobia, abuse, addiction, suicide, and violence. StageQ presents Dogs Sees God from October 4-19 at the Bartell Theatre. Don't be a blockhead! Get your tickets today! www.bartelltheatre.org Published by StageQ, Inc. on Friday, October 4, 2019 CAST: CB – Sister by Joshua Bialach CB – Grace Ritcher VAN – Jason Nelson MATT – Rowan Rainford BEETHOVEN – Tyler Stone TRICIA – Katie Debs MARCY – SISTER by Alyssa Stowe VAN – Sara Wojtak Dog Sees God will be performed on the Drury Stage. Approximate run time: 2 hours, 5 minutes, including a 15-minute intermediate general admission: \$20 Seniors/Students: \$15 General Audience Groups (10+): \$15* School Groups/Class Assignment: \$10* *For sale of group tickets, call the box office at (608) 661-9696. For more information about this event, as well as hearing information, visit stageq.org. Dog Ves God: Confessions of a Teenage Blockhead by Bert V. Royal is a play about a teenager, CB, who begins to question the existence of an after his dog dies. Unable to find comfort from his friends after his dog's death, CB addresses an artistic classmate, but his reavivara friendship pushes the boundaries of what CB's friends are willing to accept, forcing CB to consider who he wants to be. Dog Vees God is a touching and stimulating game about being different in a school full of people pretending to be the same. Throughout the play, CB writes to his friend of the pen that he has never answered. CB and his sister hold a funeral for their dog that was laid after getting rabies, but discuss who should say a prayer for the dog. When CB interrogates his friend Van about where people go after they die, Van tells CB that he has recently converted to Buddhism and believes in reincarnation and nirvana. Matt, a friend of CB's, believes that dead return to a vagina that does not belong to their mother. At lunch, Marcy and Tricia discuss Marcy's next party, and after they tell CB that their dog is now worm food, CB goes to the music room music listens to Beethoven play the piano and mourns the death of his dog until Beethoven makes an attack because CB is interrupting the only time of peace in his day. Beethoven tells CB about how he is harassed every day, blaming CB for not stopping him, but eventually the two reconcile and agree to re-establish their friendship. Sitting next to Beethoven while playing, CB kisses him. Everyone is drunk at Marcy's party, but when Beethoven arrives, Matt torments him and mocks him for being gay, insisting that he leave. CB defends Beethoven and kisses him in front of everyone before fleeing. Beethoven is distraught that Matt kissed him in front of everyone, but when CB suggests Beethoven should kiss him, Beethoven does. Furious that Beethoven is messing with his best friend's head, Matt promises to make Beethoven pay. CB visits Van's sister at the mental institution, and when he tells her about having sex with Beethoven after the party, she is proud of him for being different and makes him promise not to apologize. While Matt continues to talk about CB and Beethoven, Tricia suggests matt is in love with CB. CB is ready to accept that he loves Beethoven, but Beethoven needs time to get used to the idea of CB being his boyfriend, though he can't stop smiling after CB leaves him alone. Matt visits Beethoven in the music room to harass and threaten him; however, when Beethoven refuses to stay away from CB, Matt hits his fingers on the piano cover. During a class counseling session to discuss his feelings about Beethoven's suicide, Marcy and Tricia mourn his friend's death, but CB is furious with Beethoven for leaving without saying goodbye. He mocks the sadness of others for losing his good friend who tormented him for years before leaving. CB's sister confronts CB later, claiming she knows CB loved Beethoven, but CB insists she was going through a phase. His sister encourages him to be different, and CB confesses that he feels he is a product of someone else's imagination, unable to make his own decisions. CB finally gets a response from his pen friend, C.S., telling him to stay strong and writing about a new guy who moved near him, his house supposedly is the afterlife, he plays the piano and is taking care of a dog that sings along, presumably Beethoven and CB's dog. CB cries for his dog, his friend and himself. Where did God go? It's like he left us. Without as much as 'good luck'. In the relentless social realm of high school, characters based on a classic cartoon learn self-ception as a means of survival. This relatable story of the coming of age is full of current themes of sex, drugs and anguish ... triggered by the death of everyone's favorite cartoon dog. David Kocina leads a cast of young performers from CU's Theatre and Dance Department. In performances of Acting Studio, Studio, experience a variety of expiring plays in an intimate black box theater. Mark your calendars, these productions often sell out in a few days. Dog Ves God has not been authorized or approved in any way by Charles M. Schulz Estate or United Features Syndicate, who have no responsibility for its content. Dates and hours of performance: Thursday, October 25, 7:30 p.m.Friday, October 26, 7:30 p.m.Saturday, October 27, 2 p.m.Saturday, October 27, 7:30 p.m.Sunday, October 28, 2 p.m. Please note: this production has strobe light effects. This production presents themes of homophobic violence and discussions about suicide; nudity and sexually suggestive content; as well as representations of alcohol, smoking and drug use. Charlie Brown and the band are back! Ten years later, children are in high school and ready to address some big questions as they continue to grow. Linus doesn't have his blanket anymore. Marcy and Peppermint Patty are hugging a character from bad party girls. Charlie Brown is actually some kind of bully. And Snoopy's dead. The play opens with a funeral for the beloved character. Needless to say, this play is a little darker than the comic strip you might remember. Jonathan E Miot (Van), Sophie Schulman (CB Sister), Noah Schaefer (CB), Annie Ottati (Tricia) and Vanessa Chapoy (Marcy) in the Dog Sees God: Confessions of a Teenage Blockhead production. (Photo: DJ Corey Photography) Dog Ve Dios: Confessions of a Teenage Blockhead is the unofficial parody of Bert V. Royal's beloved work. This sequence has the band (all with new secure copyright names) surviving the hormonal years and driven by high school anguish, navigating through their own identity and a world with the intention of hitting anyone who falls out of the ordinary. How's that? Well, Beethoven Schroeder (Titian D'Affuso) is the only openly gay student in his high school, and is now a victim of severe harassment from his childhood friends, including CB (Charlie Brown). D'Affuso's performance offers tenderness for music and an affection for his once torturer CB. Along with a solid performance, his piano performance glides easily through sections of Chopin's music and Beethoven's Moonlight Sonata at the climax of the work. At the beginning of the play, we see CB (Noah Schaefer) seeking answers about death and identity after Snoopy's funeral. Schaefer navigates through some trite dialogue to deliver a nuanced performance, and reveal new things about his beloved character. Particularly when CB begins to understand his own horrendous behavior and develops a romantic affection for Beethoven. I mean pain, isn't it? The idea of an iconic character like Charlie Brown as a gay icon is not, honestly, so shocking or surprising to us now. At the time of the first production of this work in 2004, however, which was much needed at the time, and created a great stir. Like Laramie Project and Brokeback Mountain, these productions gave voice and a message to how gay-straight men were communicating at the time, and how much a need for change was required. As in the comic strip and television cartoon, CB's identity struggle is reflected by his friends. CB's sister (Sophie Schulman) struggles with her own quest for self-meaning, adopting dripping and costuming and personalities. Schulman shines like the strip's overlooked character, causing a laugh every time he entered a new costume. Noah Schaefer (CB) and Titian D'Affuso (Beethoven) in the Production of the Dog Sees God: Confessions of a Teenage Blockhead Prologue Theatre. Photo: DJ Corey Photography. By the brief moment she is on stage, Lida Maria Benson draws attention as Van's sister (Lucy from the comic strip). Playing the character who, with the same commitment, stops giving advice and slides out at the last minute, Benson masterfully portrays CB's fine line of humor and care. Although she is now engaged to a mental health institution for fires, she seems to maintain the strongest emotional maturity of the adolescent group. Dog Go to God: Confessions of a Teenage Blockhead closes on November 3, 2019. Details and entrances Van (Jonathan E Miot), taking Linus' character grown up as the pothead philosopher, provides effective comic relief and his movements during the party scene (blink and you'll miss it), seems to have been perfectly lifted from Peanuts' special Christmas dance party. The technical elements deserve great praise for successfully uniting the world of cartoons in a real place. Navid Azeez's musical selection and sound design is excellent, and superbly complements the story. (Spoilers in this next paragraph) Scene transitions are marked with a mixed sample of the fast and recognizable Vince Guaraldi Trio Christmas Time is Here, but edited to sound broken, out of sync and tempo, and set in a loop. When CB finds its moment of clarity with Beethoven (one of the few optimistic moments in this dark sequel to your childhood characters), the loop breaks and we hear the rest of the melody. Cassandra Saulski's lighting sets the tone for each specific character: light and fluffy when artists are embracing their cartoon, blue and dim characters when there's something real to find. At the climax of the work, red lighting on Beethoven's piano keys was an exceptional touch. Sydney Moore's costuming is equally attentive and an effective callback to the original source. CB has clearly not updated its preferences yellow and black. The ensemble (Andrew Cohen), a simple backdrop of the sky and a fence, could have been lifted from the comic strip itself, and works perfectly to build this world back then and now. Now. See God works as an effective sequel, un licensed and un licensed, for Charles Schultz Peanuts world. The Prologue Theatre, as part of the beginning of its second season, has chosen a work that invites the public to reflect on identity (the theme of its season), and reminds us how perspectives can change, for the characters and for the public, with time and understanding. Dog Sees God: Confessions of a teenage blockhead. Directed by Jason Tamborini. Written by Bert V. Royal. Played by: Noah Schaefer, Sophie Schulman, Jonathan E Miot, Conor Patrick Donahue, Titian D'Affuso, Annie Ottati, Vanessa Chapoy, Lida Maria Benson. Scenic design: Andrew R Cohen; Lighting design: Cassandra Saulski; Sound design: Navid Azeez; Costume design: Sydney Moore; Fighting choreography: Casey Kaleba, Intimacy choreography: Emily Sucher; Technical Address: Chris Foote; Scenic load: Nadia Nikouei; Scenario managed by Kelly McNesby. Produced by Prologue Theatre. Reviewed by Julian Oquendo. Oquendo.

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