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Everybody's Musical - Dr. Dolittle



DR. DOLITTLE, headlined by **Tommy Tune** (who also directs) and Cleveland native **Dee Hoty**, is coming to delight everyone at Playhouse Square Center April 18-30, as part of the McDonald Financial Group Broadway Series. It's a lavish new musical making its premiere with this tour, based on **Leslie Bricusse's** 1967 Oscar-winning movie and "The Doctor Dolittle Stories" by **Hugh Lofting**. You'll journey to the far corners of the world with the incredible **DR. DOLITTLE**—and a host of amazing animals—in this big, boisterous musical. World-renowned veterinarian Dr. Dolittle, with his ability to "talk to the animals," will take you on one extraordinary adventure after another.

DR. DOLITTLE a natural step for Tommy Tune, not only an outstanding performer, singer and dancer, but a show "doctor" as well. His **DR. DOLITTLE** has been re-vamped, re-designed, re-worked, re-written...just about re-everythinged, with his personal stamp all over it. Tune loved the songs from the 1967 movie along with three that Bricusse wrote for a 1998 London stage production of the show. Tune and writer **Lee Tannen** have come up with a streamlined version of all previous presentations; it runs 90-100 minutes without intermission and features 13 songs. Seven of them are from the original film version, including "Talk to the Animals," which won the 1967 Oscar for best original song.

Tune is joined onstage by Dee Hoty, who plays Dr. Dolittle's love interest Emma Fairfax. Hoty has been honored with three Tony Award nominations for Best Actress in a Musical for her performances in *The Best Little Whorehouse Goes Public*, *The Will Rogers Follies* and *Footloose*. Hoty's other Broadway appearances include *City of Angels* (Outer Critics nomination), *Me and My Girl*, *Big River*, *The Five O'Clock Girl*, *Mamma Mia!* and *Shakespeare's Cabaret*.

Tune's decision to change Chee-Chee the monkey from a puppet to a tap-dancing chimp adds more dance fun to the show, and it was a dream-come-true for a 12-year-old South Carolina youth. Last July, Diane Sawyer asked Tune to judge a "Good Morning America" contest called "America's Greatest Dancer." The panel, consisting of Tune and several other celebrity judges, unanimously voted **Aaron Burr** best in tap,

and three days later, best in show. Once Tune agreed to re-work DR. DOLITTLE, he handpicked Burr to play Chee-Chee the chimpanzee.

The rest of the cast make up the ensemble—nothing terribly unusual for a major musical. But these actors aren't always human: they're often the animals that Dr. Dolittle talks to, sometimes townsfolk, and sometimes puppeteers. As puppeteers they are dressed in black, seen onstage as they work their puppet animals—a parrot, seal, dog and pig—and provide their voices. Add these artfully manipulated puppets to **Kenneth Foy's** whimsical scenery and you get enchantment for kids “of all ages.”

Patti Columbo of Cathy Rigby's *Peter Pan* fame provides choreography. The creative team also includes costume designer **Ann Hould-Ward** (*Beauty and the Beast*), with new costumes for Tune by **Dona Granata**. **Kenneth Foy** (*Gypsy*) is set designer, with lights by **Ken Billington** (*Chicago*) and puppet designs by **Michael Curry** (*The Lion King*). **Michael Biagi** serves as musical director. All the members of the team, along with director/star Tune, work hard to take us away from our troubles and deliver an evening of entertainment when we can smile and enjoy the simple things.

“If we could talk to the animals—just imagine it—chatting with a chimp in chimpanzee!” Imagine it. Do it. Enjoy it! Join Tommy Tune and the cast of DR. DOLITTLE for the fun and fanciful tale that entertains children and adults alike with delightful melodies and impressive special effects. It is truly “Everybody's Musical.”

Synopsis

It is 1845, and the small town of Puddleby, England finds itself in the middle of the most sensational trial of the century: noted eccentric, Dr. John P. Dolittle, stands accused of murder. Insisting that he can actually talk to the animals, the doctor defends himself against charges that he threw an unknown woman off a cliff to her death. The doctor's arch-enemy, General Bellows, presides as judge as the accused tries to convince the court of his innocence, helped along by his faithful menagerie of animals. He explains that he simply helped a seal named Sophie escape from the circus so that she could return to her devoted husband at the North Pole.

As Dr. Dolittle tells his story to the court, we meet some of his faithful friends including Lady Emma Fairfax and a host of hilarious animals. Eventually cleared of murder charges, the court does find the doctor to be criminally insane and orders him to close his veterinary practice. With a little help from Polynesia, his parrot companion, as well as other human and animal friends, Dolittle sets sail on an adventure to find the elusive Great Pink Sea Snail, the oldest and wisest of the creatures on earth, in order to unlock the secrets of the universe. Dolittle, Emma (a surprise stowaway), and the animals take up duties on the ship. Along the way, a storm blows up, sinking their tiny vessel and washing the passengers ashore to Sea Shore Island, home of the Pink Sea Snail. Although his mission is complete, Dr. Dolittle fears re-imprisonment if he returns to England and sadly explains to all of his friends that he still cannot return to Puddleby.

In a sympathy protest, Emma and Polynesia organize all the animals of England to go on strike against their owners, bringing the country's productivity to a grinding halt. Bellows clears Dolittle of the insanity charge and reinstates his license to practice medicine. Dolittle receives word that Emma and his friends have dramatically cleared his name and he can return to Puddleby. But how? Never fear, the man who can talk to

all the animals has a few tricks up his sleeve: High in the sky, Dr. John P. Dolittle returns on the back of a Giant Lunar Moth as Emma runs into his arms and the town embraces him as a hero.

TOMMY TUNE, THE “SHOW DOCTOR”

Tommy Tune...he’s a giant among men. He’s 6 feet 6 inches tall. He’s a giant talent. He’s practically larger than life.

He’s won an unprecedented nine Tony Awards in four different categories, eight Drama Desk Awards, two Obie Awards, two Astaire Awards, an American Dance Award, the Drama League Award, and a George Abbot Award for Lifetime Achievement! And on November 12, 2003, President George W. Bush presented Tommy Tune with the nation’s highest honor for Artistic Achievement: The National Medal of Arts. Not bad, not bad at all...and he’s still going strong at age 67!!

Thomas James Tune was born in Wichita Falls, Texas in 1939, and like many kids, he “produced” theatrical dramas and comedies in the family’s garage. As the thinnest and smallest in a class of all boys, he started his training early, tapping and tumbling. When he pushed a slowpoke who was holding up his proper exit in an early dance recital he got a laugh and applause: the showbiz dream was born!



His interest in dance was crushed in high school, though, when he reached his full height, he knew he couldn’t have a classical dance career, so he concentrated on theater, especially musical theater. He spent some time at Lon Morris Junior College in Jacksonville, Texas, and, in 1962, received a BFA from the University of Texas at

Austin. After taking graduate courses at the University of Houston, Tune moved to New York City to start his career.

His first audition became his first job, as a member of the chorus in *Irma La Douce*. In February of 1965 he made his debut as a chorus dancer in *Baker Street*. Next up was a role in *A Joyful Noise*, with dances by Michael Bennett, in 1967, and a solo in *How Now Dow Jones* in 1968. Although Tune's career was off to a great start in New York, he moved to Hollywood in 1969 for a role in the movie *Hello, Dolly* with Barbra Streisand. While in California he was a regular on *Dean Martin Presents the Golddiggers*. In 1971, he was cast in the film version of *The Boyfriend*, and it was during its filming in London that he realized he had found his perfect dance partner in co-star Twiggy, but the two of them did not appear together again until 1983 in *My One and Only*.

He returned to New York to star in *Seesaw*, another Michael Bennett production, giving a performance that won him his first Tony Award as Best Supporting or Featured Actor in a Musical. His co-directing collaboration with director Peter Masterson and choreographer Thomie Walsh on *The Best Little Whorehouse in Texas* earned him another Tony in 1978 for Best Director of a Musical. Tune's success continued when he directed *A Day in Hollywood/A Night in the Ukraine*. This project won him two more Tonys, one for Best Director of a Musical and one for Best Choreographer of a Musical, as well as a 1979-80 Drama Desk accolade for Best Choreography and Best Staging of a Musical.

Tune headed to Off-Broadway in 1981 to direct the highly controversial production of Caryl Churchill's *Cloud Nine*, then back to Broadway the next year when he directed the musical *Nine*. In 1983 a double Tony Award win followed Tune as Best Actor in a Musical and Best Choreography for the Broadway hit *My One and Only*, co-starring his old pal Twiggy. *Grand Hotel, The Musical* followed with Tony wins for Best Choreography and Best Direction; the following year Tune did what no artist had ever done before when he won the same two prestigious honors back to back, this time for *The Will Rogers Follies*.

After a 1992 tour of *Bye Bye Birdie* with Ann Reinking, Tune once again returned to the other side of the footlights in his one-man song and dance show, *Tommy Tune Tonight!*, later touring with it throughout the country and around the world. In 1994 he was back on Broadway once again, directing Dee Hoty in *The Best Little Whorehouse Goes Public*. Though it was not as successful as hoped, it gave him the time to take over the revival of *Grease* from 1994 to 1998 as production supervisor.

Tune has sung and danced for three U.S. presidents, the Queen of England and the Royal Family of Monaco. In 1991, Gwen Verdon inducted him into Broadway's Theatre Hall of Fame. Hollywood followed suit in 1994 when Tune received his own star on the Hollywood Walk of Fame, appropriately placed in front of the Capezio Dancewear shop. In 1997 Tune wrote his memoirs about his extraordinary life in the theater called *Footnotes*, as well as producing a CD of his favorite romantic ballads. In 2000 a dream came true for him: he made his debut as the star of *EFX*, the \$90 million spectacular at the MGM Grand Hotel in Las Vegas.

When he's not drawing crowds, Tune is painting canvases in his New York City art studio. (He will be in the lobby after each performance of **DR. DOLITTLE** to sign lithographs of his original animal drawings.) In addition, he recently created an

elaborate musical entitled *Paparazzi* for the Holland America Line's newest cruise ship, The Oosterdam.

And now it's DR. DOLITTLE. At a time when other 67-year-olds might be thinking of retirement and recliners, Tommy Tune is still the consummate performer and "show doctor." When he was asked to step into the title role, Tune agreed to take on the task only if he could rework the show's book and direct the production. Tune's first impression of the show, and how it needed fixing, was based on the reaction of his three-year-old godson, Luca. Tune wanted to do a show for children, a show that wouldn't talk down to them, but rather introduce them to the theater. The show, he insists, is in no way meant to be cynical or particularly complex. It's pure escape, with animals that will delight young children and an Oscar-winning score that parents and grandparents will recognize.

As Tommy Tune says in his notes: "I'm most excited about introducing a new generation or a couple of generations to the experience of live theater. We're all so inundated with everything electronic, and automated, and digitalized, and impersonalized. I am of the theater, I always have been, love performing and directing for a live audience. I think parents and their young kids today are fascinated and entertained more than ever when they see something live! I would love DR. DOLITTLE to be the first show a kid sees with his family. I know that teenagers and date-night couples might find our show a bit off-putting, corny, but I see the faces of the young kids and their parents when they come backstage after the show and I know we touched them. That's all I can hope for."

A FEW MINUTES WITH DEE HOTY



All right. I am throwing out any writer's objectivity I am supposed to maintain. I can't help it. I just hung up the phone after interviewing Dee Hoty, the leading lady in the national tour of **DR. DOLITTLE** coming to Playhouse Square Center on April 18, and I am smitten. She is a "star" who makes anyone comfortable with the first words out of her mouth. She always seems to have a smile in her sonorous voice. She speaks fondly of her hometown of Cleveland (specifically, Lakewood), and is excited to be "playing the Palace" in the role of Emma Fairfax, Dr. Dolittle's love interest. She is delightfully real.

"I am happy to be coming back...it's always great to come home. What makes it even better is that I'll get to see my brother Tony in Westlake," says Hoty. Hoty's brother runs the highly respected broadcast studio at Westlake High School, and his big sister is very proud of him. "He places students and graduates of the program in successful broadcasting jobs right out of school," she beams. "What could be better?"

"Cousins and other relatives are still in the area," she adds. "Just about anyone with the last name of Hoty is related to me, so I see whoever I can when I'm in the area." Although other siblings and her mother now live in the South, she still considers the Cleveland area home.

She grew up in Lakewood, and spent much of her youth working in her father's downtown Cleveland eatery, Doty's Restaurant, at West 6th and Superior right across from the Rockefeller Building. Even though many struggling actresses spend time as waitresses, "the cosmic joke in my family is that I never had to use those skills as an aspiring actress, though maybe one day I'll play a waitress and put all those long-ago skills into use," she laughs.

In addition to her much-lauded Broadway and regional theater work, Hoty has starred in the national touring productions of *The Will Rogers Follies* and *Mamma Mia*. However, she has "never played the Palace before." She explains that often "there are different casts, different 'sizes' of the shows, differences that apply to different venues," so while one cast is playing Chicago, another may be playing Cleveland. But she's not only happy to be coming to Cleveland, she is thrilled to finally get onstage of the Palace at Playhouse Square Center. "Who wouldn't be?" she asks.

Currently touring with DR. DOLITTLE, she enjoys the traveling and the different cities. “I’m always glad to catch up with old friends who have moved, college friends I haven’t seen in a while, and, of course, family. The downside is the packing and unpacking—living out of a suitcase,” she says. She’s proud of her past as well as what she’s currently doing, and adds that she has “stumped for Otterbein College [her alma mater] all around the country.” She often attends alumni meet-and-greets and other functions in the different cities she plays.

And what about the tour of DR. DOLITTLE? “It’s going great,” she exclaims, “and I can’t even begin to tell you what a thrill it is to be onstage with AND directed by Tommy Tune!”

She appeared on Broadway in Tune’s productions of *The Will Rogers Follies* and *The Best Little Whorehouse Goes Public*, receiving Tony nominations for her work in both shows. “Ever since, we would run into each other and always say ‘when are we ever going to work together again?’”

The answer came in September when Tune called Hoty, explaining that he was completely “doctoring” the DR. DOLITTLE touring show, and would she consider playing the love interest? “This is it,” she answered, “my chance to work with Tommy Tune again, and to be in such a delightful show.”

“I love this show,” says Hoty. “It’s a show for the whole family, and it’s a wonderful children’s show. It’s a legitimate theatrical experience for them. It’s simple, but not simplistic. It’s G-rated in the best possible way. It keeps children engaged.”

“I think we hit our stride in L.A.,” she adds, “but the beauty of working with someone like Tommy Tune is that it is constantly evolving. We do have rehearsal time even when the show is up, and Tommy is constantly fixing, noodling along, tweaking as we go. It’s a living process, and it makes us even better.”

“Yes, it’s based on the Rex Harrison movie,” she explains, “but you just can’t make a stage play out of a movie. The beautiful music is still there, but things like the animals have to be something a little different. The performers aren’t puppeteers, they’re actors/dancers who turn the animal puppets into characters.” She is proud of the production and the work of everyone involved, and you can hear it in her voice.

“I really hope that families - several generations - will come with the little ones to see DR. DOLITTLE; I know they will enjoy it.”

Hoty is quick to talk more about DR. DOLITTLE, Tommy Tune, the other members of the company and the child tap-dancing prodigy who plays a monkey than she is about herself. But she is amused that I had heard something about her “Tony Curse.”

“Oh, that,” she laughs. “I always figured that would be a perfect ‘Tonight Show’ story, but yes, I guess it is interesting. I call each time it happened a ‘Slap in the Face, Pat on the Head from the Universe.’”

The gifted actress has been nominated for Tony Awards three times. “The first time was when I was appearing in *The Will Rogers Follies*. My folks were in New York, and we had planned to spend the day sightseeing and shopping. That morning, before picking my parents up at their hotel, I signed my divorce papers. That afternoon, after

having been gone all day, I had 37 messages that I had been nominated for Best Actress in a Musical.” That day the mail also brought a bright note: a “fan letter” from noted director Hal Prince. Slap in the Face, Pat on the Head #1.

#2 came when she was appearing in *The Best Little Whorehouse Goes Public*. “We played on Monday nights with that show, and the Monday that the nominations were announced, I arrived at the theater and the doorman placed the recognizable Tony nomination envelope in my left hand. I was thrilled for a moment, until the company manager walked by and put the show’s closing notice in my right hand.”

Slap in the Face, Pat on the Head #3 occurred when she was with her family grieving her father’s death and preparing for his memorial service. “There I am, vacuuming, dusting, helping to get the house ready for relatives, and a friend calls to congratulate me on my Tony nomination for my role in *Footloose*. My niece saw the look on my face and asked if it was a good call or bad call. I explained what it was, and she immediately went into ‘Give me that vacuum cleaner, Cinderella!’”

She feels it’s all karmically balanced, but she’s also hoping that it’s also the “three strikes” theory—that’s quite enough, thank you! We agree: nothing but acknowledged success from here on in.

She’s the “hometown girl who made good,” and we’re happy to have her coming home, if just for two weeks. She’s the Broadway star who’s just like that girl you had a crush on college. She’s Emma Fairfax in *DR. DOLITTLE*, but she just wants you to call her “Dee,” not “Miss Hoty.” She’s delightful. I’m smitten.

HUGH JOHN LOFTING - THE MAN BEHIND DR. DOLITTLE



Hugh John Lofting was born in England, on January 14, 1886. One of six children of an English father and an Irish mother, the future children's author liked to tell stories to his siblings. Like the character he would later create, he showed a keen interest in nature, even bringing some of it indoors (as little boys often do!) and keeping a sort of personal "natural history museum and zoo," until, that is, his mother found it in her linen closet. Animals, in particular, must have held some attraction to young Hugh, as it is said that one of his favorite outings was to go to London with his mother to look at the puppies in a certain pet shop.

From a Jesuit boarding school in Ireland, to M.I.T. in America, to England and The London Polytechnic, world travel became a standard in Lofting's life. His civil engineering degree took him to Canada, West Africa, then Havana, Cuba. In 1912 he returned to America, married and settled in New York City to begin a writing career. Along with his published works came two children: Elizabeth Mary was born in 1913, and Colin MacMahon followed in 1915. Meanwhile, Europe went to war, and the Lofting family would not be unaffected.

The "Great War" broke out in 1914, and in 1915 Hugh Lofting, still a British subject, worked for the British Ministry of Information while remaining in New York. A year later, however, he was commissioned as a lieutenant in the Irish Guards, and he saw action in Flanders and France in 1917-18. Out of what was surely a terrible experience came something altogether lovely: the charming story, told in simply illustrated letters sent home to Elizabeth and Colin, of an endearingly sensible little man who values and cares for all creatures in and of themselves, and who is unsympathetic only to the falseness and hypocrisy which seems to characterize so much of human society.

"There seemed to be very little to write to youngsters from the front: the news was either too horrible or too dull. One thing that kept forcing itself more and more upon my attention was the very considerable part the animals were playing in that war. That was the beginning of an idea; an eccentric country physician with a bent for natural history and a great love of pets."

So began Hugh Lofting's first book about Dr. John Dolittle, M.D., later to be hailed as the first real children's classic since Lewis Carroll's *Alice in Wonderland*. The charming form of Dolittle took shape in the head of the young lieutenant as he sat in the Flanders mud trying to write suitable letters home to his children. Sitting in his trench in 1917, the young Hugh Lofting projected his hatred of the cruelty of war—especially the cruel treatment of animals—into these amusing letters, illustrated with his own line drawings. When asked directly how Dr. Dolittle had originated, Lofting said that at the front he had been so impressed by the behavior of horses and mules under fire that he invented the little doctor to do for them what was not and could not be done in real life.

In 1918, Hugh Lofting was badly wounded and was discharged from the army before the War's actual end. His family eventually joined him in England, and by 1919 they were ready to return home to New York. The precious Dr. Dolittle letters had, of course, been saved, and at some point Lofting began to seriously consider his wife's suggestion of turning them into a book.

And so in 1920, a series of letters written to ease the strain of war became *The Story of Doctor Dolittle: Being the History of His Peculiar Life at Home and Astonishing Adventures in Foreign Parts, Never Before Published*, and an instant children's classic.

Readers in both America and England wanted further adventures, and some children even wrote to him with story suggestions. Lofting seemed happy to comply with the requests for more, and in 1922 he produced the first of many Dolittle sequels. *The Voyages of Doctor Dolittle* introduced the character of Tommy Stubbins, who became the Doctor's apprentice and also serves as narrator of the book. It was a sequel worthy of its original, and in 1923, it was awarded the Newberry Medal.

Ten more books followed, and after his death in 1947 two more volumes, composed of short unpublished pieces, appeared. The series has been adapted for film and television many times, for radio, and for the stage twice before now. The current tour is its third stage incarnation.

TALKING TO THE ANIMALS

Can we talk to the animals? Some researchers think so. And there is even more evidence that many animals employ impressive language systems of their own!

Gorillas

Koko is a gorilla who learned American Sign Language and taught her human family about gorillas and their feelings. When Francine Patterson, a young graduate student in psychology at Stanford, first saw a tiny, undernourished baby gorilla named Hannabi-Ko at the San Francisco Zoo, she had little reason to think that the sickly ape would become her constant companion - and the subject of the longest continuous experiment ever undertaken to teach language to another species. But within a year, Project Koko was underway, and in two weeks the gorilla was using correct signed gestures for food, drink and more. Today, more than 25 years later, Koko - the world's most renowned gorilla - has a vocabulary of more than 1,000 words.



Prairie Dogs

Prairie dogs have individual calls which scientists consider one of the most complex animal languages ever studied in the wild. When prairie dogs see a person and give the alarm, they are not just crying “Danger!” but might actually be saying “Tall, dark man!” (or something along those lines).

Whales

Humpback whales sing some of the most complex and beautiful songs known. The most basic unit of the song is a single sound or “element.” They may be long groans, low moans, roaring sounds, trills or chirps, and are arranged into simple repeating patterns usually with two to four different sound types. These short strings of sounds are repeated several times and are known as “phrases.”

The song itself is an amazing phenomenon. It is highly structured, and, at any one time, all the males in the population sing the exact same song. Over time, however,

the pattern changes, but all the singers make the same changes to their songs! Researchers think that the singing is part of the mating process.

Elephants

Elephants communicate with one another using sound, sight, touch and scent. The noises they make - a repertoire of rumbles, roars, trumpets, bellows, cries, screams, and snorts that spans almost ten octaves including sounds that humans cannot hear - are the most challenging for scientists to comprehend.

William Langbauer of the Pittsburgh Zoo has characterized several specific infrasonic calls based on when they occur and how elephants react to them. When individual family members reunite after being separated, they greet each other enthusiastically; the excitement increases in proportion to the length of the separation. They trumpet, scream and touch each other.

An elephant attempting to locate its family uses the contact call, a relatively quiet low tone with a strong overtone audible to humans. Immediately after contact calling, the elephant will spread its ears and rotate its head as if listening for the response. The contact answer is louder and more abrupt than the greeting call, trailing off at the end. Contact calls and answers may continue for hours until the elephant successfully rejoins its family. At the end of a meal, when it's time to move on, one member of the family moves to the edge of the group, lifting one leg and flapping its ears. It repeats a "let's go" rumble which eventually rouses the whole family to action.

Whether it's the way of Dr. Dolittle, sign language, or animal-whispering, most of us would love to be able to "talk to the animals." Animals, however, all seem to have their own languages—mysterious languages that we may never fully understand.

A NOTE FROM THE VICE PRESIDENT - THEATRICALS

For more than eight decades, *Dr. Dolittle* has occupied a place in the collective imaginations of several generations of children. He was first introduced by author Hugh Lofting in a series of children's books, the first of which appeared in 1922. Movie versions of the story include the 1967 Academy Award-winner starring Rex Harrison, and the 1998 release, which starred Eddie Murphy. Now, this beloved tale comes to us as a live, theatrical presentation.



*Gina Vernaci,
Vice President - Theatricals*

In the original stories, Dr. Dolittle took fantastic journeys all over the world helping animals in need. Similarly, this new theatrical has had something of its own fantastic journey. It originated in London five years ago, with puppetry from Jim Henson's Creature Shop. Shortly after the run ended, Broadway-producing titans Nederlander Productions, in conjunction with the Pittsburgh Civic Light Opera, felt the show deserved to be seen by American audiences. They decided to mount a new production that would deliver the original story's charming sense of wonder, and resonate with a new generation of fans.

The national tour was launched in summer 2005. All the elements seemed to be in place for a blockbuster, but surprisingly, something was lacking. In a bold and historic move, the Nederlanders closed the production, went into rehearsal, and hired the most famous show-doctor in Broadway history: actor / dancer / choreographer-extraordinaire Tommy Tune. Among his many accolades, Tune has won nine Tony Awards in four different categories, eight Drama Desk Awards, two Obie Awards and the George Abbot Award for Lifetime Achievement.

Mr. Tune not only reshaped the production, he also took on the starring role, giving Dr. Dolittle a brand new persona and appearance (Tune is 6 feet 6 inches tall.) The show's other visual elements are just as fresh and eye-popping. Michael Curry, the co-creative genius behind Disney's *The Lion King*, has redesigned the animal puppets to give them a charming sense of whimsy. Props and scenery were inspired by Hugh Lofting's original book illustrations, which were delightfully capricious in nature.

The role of Emma Fairfax (Dolittle's main supporter and love interest) is played by acclaimed Broadway actress Dee Hoty, who was born and raised in Cleveland.

After more than 80 years, the story of *Dr. Dolittle* is still entertaining children and adults alike. Clearly, the notion of being able to talk to the animals has captured both our hearts and imaginations. We hope you enjoy the newest, musical version of this timeless tale.

Gina Vernaci
Vice President - Theatricals
Playhouse Square Foundation

Broadway Buzz Pre-Show Talks

The Broadway Buzz season continues with **DR. DOLITTLE**. Join us in the Idea Center at Playhouse Square for our free **Pre-Show Talks** one hour prior to each performance and enjoy complimentary coffee while you hear the inside scoop on the show. Host **Joseph Garry** will introduce you, or perhaps re-introduce you, to the man who talks to the animals!



Joseph Garry

The Idea Center is located just two doors west of the Allen Theatre at 1375 Euclid Avenue.

Catch our **Post-Show Chats with the Cast** following both Thursday evening performances (**April 20th** and **27th**) in the Palace Theatre.

On **April 26th** from 12 noon to 1 pm, the **Backstage Master Class** for **DR. DOLITTLE** takes place in the Idea Center. Dance captain Adam Cates and other cast members will lead a dance master class featuring choreography by Tommy Tune. Reservations are required. Please call **216.348.7909**.