

being written (a popular one), Nederlander points out, "I think there are writers. What you lack in this business are *producers*. We've got to get people to go out and dig these projects up. That's what used to happen years ago. You don't have too many producers around anymore, they're making films and television. We need more producers in the theatre, that's really what it is."

For now, there's no question that the Nederlanders and the Shuberts are the major forces in the commercial theatre in this country, and it's hard to talk about one without talking about the other. They emerged simultaneously from the ashes of the Klaw-Erlanger Syndicate which controlled the legitimate theatre in New York City (and throughout the country) in the last decade of the 19th century and the first decade of the 20th. Both families came from outside the City. The three Shubert brothers were from Syracuse. David Nederlander was a Detroit businessman whose preoccupations were jewelry, finance, and real estate. In 1912 Nederlander bought the Detroit Opera House in an equal partnership with the Shuberts. The latter went on to dominance in the New York theatre, while Nederlander *père et fils* built an organization which was destined to include — but not be restricted to — the accumulation of theatres and arenas around the country. It wasn't until the Nederlanders' takeover of the Palace that the competition between the two organizations grew fierce.

Their respective offices sum up best the difference in style between the two organizations. Both are housed in New York, atop their flagship theatres: the Shubert, in the case of Bernard Jacobs and Gerald Schoenfeld; the Palace, in the case of Jimmy Nederlander. The first thing you

"A Chorus Line" — at the Curran Theatre, San Francisco.
Photo: Martha Swope.



"Little Johnny Jones" — David Cassidy in the title role.
Photo: Jay Thompson.

see when you leave the elevator in the Shubert Theatre is a foyer done in the style of the French Empire. It is quiet, nearly sedate. The desks in these offices are mostly uncluttered. The first thing you see when you enter the Nederlander offices, on the other hand, is a water cooler. It is unabashedly a place of business. Though Jimmy Nederlander is aware of the popular image of the Shuberts as being more interested than he in presenting "serious" theatre, he will dispute this, claiming, "I think we both want to do quality plays."

"If you've got something people want to see, they'll come, and if you don't, they won't. That's all."

In the fall of 1981, the Nederlanders and the Shuberts worked together in bringing the Royal Shakespeare Company's mammoth production of *Nicholas Nickleby* to New York for a 14-week run. The *Nickleby* project was a perfect intersection of the two organizations, with the Shuberts providing the theatre, which is basically what they do, and Nederlander running the show, being ringmaster. If a limited run, allegedly non-profit extravaganza ("It's a *great* piece of

LITTLE JOHNNY JONES

FOX THEATRE

San Diego

May 1 — May 3, 1981

DOROTHY CHANDLER PAVILION

Los Angeles

May 5 — June 20, 1981

A musical with book, music and lyrics by George M. Cohan; Adapted by Alfred Uhry. Presented by Steven Leber, David Krebs and James M. Nederlander; A presentation of California Civic Light Opera Association and American Corporation of the Arts at the Dorothy Chandler Pavilion. Originally produced by The Goodspeed Opera House, Michael P. Price, Executive Producer; Director, Gerald Gutierrez; Choreography and Musical Staging, Dan Siretta; Dance Arrangements, Russell Warner; Musical Direction, Lynn Crigler; Additional Orchestrations, Eddie Sauter; Musical Consultant, Alfred Simon; Vocal Arrangements and Additional Dance Arrangements, Robert Fisher; Scenery and Lighting Design, Robert Randolph; Costume Design, David Toser; Sound Design, Robert Kerzman; Production Associate, Warren Pincus; Production Stage Manager, Herb Vogler.

CAST

<i>Starter at the Hotel Cecil</i>	Jack Bittner
<i>Timothy D. McGee</i>	Randall Easterbrook
<i>Florabelle Fly</i>	Jane Galloway
<i>A Bellboy</i>	Al Micacchion
<i>Goldie Gates</i>	Maureen Brennan
<i>Anthony Anstey</i>	Peter Van Norden
<i>Sing Song</i>	Bruce Chew
<i>Whitney Wilson</i>	Ernie Sabella
<i>Elevator Operator</i>	Jamie Torcellini
<i>Johnny Jones</i>	David Cassidy
<i>Mrs. Kenworth</i>	Anna McNeely
<i>Announcer at English Derby</i>	Jack Bittner
<i>English Jockey</i>	Jamie Torcellini
<i>Captain Squirrel</i>	Jack Bittner
<i>A Policeman</i>	Bobby Longbottom
<i>A Newsboy</i>	David Fredericks
<i>Stable Boy</i>	Jamie Torcellini

American Boys, Porters, Cabbies, Sailors:

David Fredericks, James Homan, Gary Kirsch, Bobby Longbottom, Al Micacchion, David Monziona, Keith Savage, Jamie Torcellini.

American Girls:

Colleen Ashton, Terri Corcoran, Susie Fenner, Linda Gradl, Lori Lynott, Annette Michelle, Mayme Paul, Yolanda Rubio.

DANCE ALTERNATES: Debra Grimm & Jonathan Aronson. Standby for Johnny Jones — Jamie Torcellini.

UNDERSTUDIES: *Mrs. Kenworth/Florabelle Fly* — Colleen Ashton; *Goldie Gates* — Susie Fenner; *Timothy D. McGee* — Gary Kirsch; *Anthony Anstey/Starter/Announcer/Sing-Song/Whitney Wilson* — Earl Aaron Levine.



David Cassidy in "Little Johnny Jones". Photo: Jay Thompson.

by Frederick Loewe; Based on *Pygmalion* by George Bernard Shaw; Original New York production staged by Moss Hart. Presented by Don Gregory and Mike Merrick; A Dome/Cutler-Herman Production; A "Best of Broadway" presentation at Golden Gate Theatre, under the direction of Carole J. Shorenstein and James M. Nederlander. Director, Patrick Garland; Musical Director, Franz Allers; Musical Staging and Choreography, Crandall Diehl; Based on the original by Hany Holm; Musical Arrangements, Robert Russell Bennett and Phil Lang; Orchestra Conductor, Robert Kreis; Scenic Production Design, Oliver Smith; Costumes, Cecil Beaton; Costume Supervision, John David Ridge; Lighting Design, Ken Billington; Sound Design, John McClure; Production Stage Manager, Jack Welles.

CAST

<i>Buskers</i>	Eric Alderfer, Alan Gilbert, Lisa Guignard
<i>Mrs. Eynsford-Hill</i>	Harriet Medin
<i>Eliza Doolittle</i>	Cheryl Kennedy
<i>Freddy Eynsford-Hill</i>	Nicholas Wyman
<i>Colonel Pickering</i>	Jack Gwillim
<i>Henry Higgins</i>	Rex Harrison
<i>Selsey Man</i>	Ben Wrigley
<i>Hoxton Man</i>	Clifford Fearl
<i>A Bystander</i>	Joseph Billone
<i>Another Bystander</i>	Ned Coulter
<i>1st Cockney</i>	John Caleb
<i>2nd Cockney</i>	Ned Coulter
<i>3rd Cockney</i>	Ned Peterson
<i>4th Cockney</i>	Jeffrey Calder
<i>Bartender</i>	David Cale Johnson
<i>Harry</i>	Ben Wrigley
<i>Jamie</i>	Clifford Fearl
<i>Alfred P. Doolittle</i>	Milo O'Shea
<i>Mrs. Pearce</i>	Marian Baer
<i>Mrs. Hopkins</i>	Mary O'Brien
<i>Butler</i>	Frank Bouley

MY FAIR LADY

GOLDEN GATE THEATRE

San Francisco

October 9 — November 23, 1980

PANTAGES THEATRE

Hollywood

November 27, 1980 — March 8, 1981

A musical with book and lyrics by Alan Jay Lerner; Music