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The John Huston-Ray Stark Production of Tennessee Williams' **THE NIGHT OF THE IGUANA**

JAMES HARRIS-GORDON HALL-CYRIL DELEVANT Directed by JOHN HUSTON Produced by RAY STARK  
Screenplay by ANTHONY VELLER and JOHN HUSTON Based on the Broadway Play by TENNESSEE WILLIAMS

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Curtain Going Up... by Wally Roberts

The 1963-64 season on Broadway has been officially ticked away for the year. Variety, the showman's Bible, recently issued the authentic list of hits and failures. The issuance of this list is the indication that each season has been officially entered into the record.

Looking at the list we find the following shows classified as hits: "Luther", "Any Wednesday", "Baby, Want A Kiss?", "Dylan", "Hamlet", "Barfoot in The Park", and "Spoon River".

Not a very big list when you consider that 63 productions tried to make the hit classification.

You may wonder why "Hello Dolly" or "Funny Girl" aren't among the hits. Since both of these shows entered the scene late in the year, their status is not yet to be determined.

To gain admittance to the Variety hit list you must be financially solvent. An artistic success means nothing to these cold-

hearted boys in the business. Old, the production pay off—data's their concern.

Take "Here's Love", the Merle Dixon musical that opened here at the Fisher last year, for example. The reviews were fairly good—that is, all but old Wally's.

Remember how I blasted this sentimental musical? Well, the record shows that the musical played on Broadway almost a year and still did not pay back its production costs of some \$500,000 dollars.

When it closed last week, it left \$275,000 yet to be paid to its backers. Or to put it more succinctly—it was a financial flop.

On at University of Detroit the summer Festival of plays Director James Rodgers confided to old Wally that the season had been a monetary and an artistic success. All critics had enjoyed the rough and tumble version of "Midsummer Night's Dream" and the gossamer "Glass Menagerie".

Crowds had packed the U of D tent during the month-long run of the twin bill.

Mr. Rodgers' spirited direction of this lyrical comedy by William Shakespeare, gave new life to this early work of the Bard. The low comedy sequences had zest and a guffaw quality seldom seen at U of D.

Until Mr. Rodgers' appearance Audiences put their stamp of approval on such shenanigans by their almost constant laughter during the last act of "Dream".

Peter Kemper, Thomas St. Charles, William Lightfoot, Robert Gray, Dominic Missini, and Anthony Peralino aided and abetted the comic directorial machinations of Mr. Rodgers in their astute acting of their low comedy roles.

Paul Wheeler, fugitive from the Plymouth Theater Guild and the Livonia Redford Players Guild, least delicately about the stage as the very essence of the world of fantasy. His rendering of the lines showed great potential for Mr. Wheeler in the field of classical drama. His Puck was a sheer delight.

Over in Dearborn's another Summer festival of plays opened amid great fanfare: the American Drama Festival's "Our American Cousin" and "Metamora".

"Cousin" had a more dramatic on Thursday night. The evenings was special in several ways.

Thursday, July 30 was the 101st birthday of Henry Ford. To celebrate the occasion the Henry Ford Museum Theater was re-lit with a play that skipped gaily along for two hours.

"Our American Cousin" is a delightful comedy about the adventures of a Yankee that inherits an English castle. He falls in love, but not before he has met eight or nine weird English folk, straightened out their affairs, and proposed marriage to a Scottish dairy maid.

Michael Landrum as Asa Trenchard the Yankee had the choice role of the evening. He made the most of it. His swagger and attack was pretty nigh perfect. He and John Criner as Lord Dundreary fought all evening for the lion's share of the acting honors.

Paul Criner was a lovely Florence. Her det characterization had a moving and engrossing quality to it. Everything about the production of "American Cousin" contained an air of good fun about it.

The opening audience gave the cast 10 curtain calls as a reward for their excellent work. Our town is richer for residents and visitors to the Greenfield Village with such a beautifully scenic production on view. Tickets can be reserved for the Monday, Wednesday, Friday performances of this comedy by calling 2-71-1056. The box office is open every day after 2 p.m. Incidentally, curtain is at 8 p.m. Performances last only until 10 p.m. so bring the entire family. You'll find that "American Cousin" and "Metamora" (reviewed in this issue) to be excellent dramatic fare for the youngsters.

Next week old Wally will file his minority report on "Fiddler On The Roof". Although Zero Mostel charmed and savored his way through this expensive musical, it still has a long way to go before it will be acceptable to the hard-hearted Broadway critics. As we said earlier the Broadway classification of a hit is purely financial. To sell those tickets you must mix enough of those magic ingredients to attract everyone's attention.

The Zero Mostel musical in its present state needs more melodic music, and some supporting players that can sing and carry the show when Zero is off-stage.

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