**Entertainment**

**‘Whodunit?’**

By Tony Thompson

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**REAR WINDOW**

By Tommy Thompson

It is mandatory that every student at USC attend at least one show of Alfred Hitchcock’s “Rear Window.”

Why is it mandatory, you ask? Because “Rear Window” is one of the best films by Alfred Hitchcock, a man universally recognized as one of the finest directors of all time.

Thanks to the splendor of a long-standing legal dispute, (concerning the estate of Cornell), the show has never been in theaters or on the novella on which the movie is based. Confined to a wheelchair in his sweltering Fifth Avenue apartment, he finds nothing better to do than spy vigilantly on his neighbors.

Hitchcock’s crafty camera looks through Jeff’s binoculars at some interesting dramas unfoldable in the apartment windows across the courtyard.

“Miss Lonelyhearts” is flitting about downstairs with one such exciting moment in her life. “Miss Toro” is upstairs and to the left. The murder that the couple are committing is beating the heat wave.

Finally, we come to Lars Thornwald, played by a Raymond Burr you probably recognize. Lars is directly across from Jeff’s apartment and certainly interested in the events. But the horrific murder Jeff suspects him of.

**AND WHO AMONG the audience will believe Jeff for his suspicions when the disappearance of Miss Toro is soon followed by a freshly dug-up garden? Lars becomes more sinister with each scene, as some alarming evidence continues to implicate him. But had he done it? Jeff definitely thinks so, but Hitchcock is devilishly mysterious about “whodunit.” The viewer is kept in suspense until the gripping end of this 1954 color film also starring Grace Kelly and Thelma Ritter (you’ll immediately recognize her as the funny nurse and forget her name just as quickly.)

Kelly, one of the most beautiful women in show business, plays Jeff’s girlfriend, Lisa Fremont. How could she be an innocent, through binoculars while she was in the same room?

Kelly is really enchanting in this role and Hitchcock magically and subliminally enhances her presence with his masterful direction.

According to a New York Times review, the intellectual movie-goer will find “Rear Window” packed with clever symbolism. The movie also reveals the “ voyeur” in all of us — we become just as gross as Jeff to see what is going on in all of those interesting apartment windows.

So PICK whatever motive suits you, the intellectual stimulation, the thrill and fun of a riveting mystery or the op- tional chance of seeing a charming Kelly, and then see “Rear Window” Saturday night at the Rossie House Theatre.

By the way, just kidding. It is not mandatory, though it should be. Go see it anyway. They really don’t make them like this anymore.

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**Town’s ‘Annie Get Your Gun’ receives mixed review**

By Jimmy Keller

Give Emmalee Robbins, director at Columbia’s Town Theatre, a big stage, a big budget, and a professional company and she acquires a show that should be a winner.

However, her skillful directing is seldom given the acclaim it deserves, what with the obvious limitations a community stage has to offer. Take, for instance, “Annie Get Your Gun,” the 1946 musical based on the characters of Lucille Ball and Desi Arnaz. The show is set in the American West at the end of the 19th century, a time when the Homestead Act allowed settlers to claim land for the price of $1.

The show, which is currently playing at Town Theatre, requires lavish costumes, elaborate sets and a spectacular song-and-dance company. Because of the large cast, which includes several small children, and the familiar story, it is reminiscent of watching such classics as “The Wizard of Oz.”

EVERYBODY WATCHES it. Everybody loves it. Everybody remembers the mistakes. It’s all a part of the fun.

Annie (Emmalee Robbins) is the only one who truly has fun or the mistakes are not funny and the shortcomings become more serious. The local production is full of these shortcomings, but worth seeing, thanks to the talents of a few performers and the diligence of the production staff.

This production is full of mistakes but “on-the-other-hand,” it opens to a rousing cozy, brilliantly conceived by team of Eladio W. Borges. To adhere to the fashion of the 40’s, the front of the hotel appears to be a one-dimensional backdrop.

THE “ON-the-other-hand” occurs as soon as the entire company of 16 is on stage. The audience does not know where to look, because of constant movement and switching during duologues and songs.

The production is not joined together and appear uncomfortable. Many attempt to draw attention to themselves by upstaging the main performer in an exaggerated manner or rather loud background conversation.

Many times throughout the show, the actors are forced to strap on their lines. The entire scene looks staged.

This occurs particularly during the farce scene where the background runs from right to left center. The small stage is cut in half. When this happens, it looks like a theme number in a beauty pageant.

THE SMALL amount of stage causes staging problems, too. To show a lamp of time, all Roberts can do is have the townspeople change sides, which they do more than once throughout the show.

The audience does not seem to mind the movement and col- or, what with the wonderful costumes. Much credit goes to Lucille Ball and Desi Arnaz for adding the 40’s touch to the show. The dancers, however, stand out among the townspeople as they wear short silk dresses. It appears to be a slightly unnatural.

Some of the extras, too, are wearing shoes directly out of Time and are extra. There are no hats, but neglect to change their shoes, and you may even spot a comb in the back of a cowboy’s pocket.

None of the performers should be plastic, and the hair-styles of the men are fashions of the 80’s. These may be small points, but Bailey has done such a wonderful job that the accessories should match.

MUCH CREDIT goes to make-up director Dottie Dretman for the mood she has created. Most of the characters do have their 40’s look, particularly Bill Arvey who has been transformed into Buffalo Bill. There are a few other costumes that save the show and make it worth seeing. Redening factor number one is Leah McNeeley as a very pretty Annie Oakley. She has more fun than anyone else, and the show’s shortcomings are forgotten when she is on the stage.

Though she plays a very good tomboy, there is a feminine presence within her. Through her tough exterior, we see an inner shyness and fragility to look back on and to love. The pace that Annie gradually becomes more of a woman is handled well by McNeeley.

Quite a contrast is presented with the performance of Bill Howard as Frank Butler. He appears to be having the least fun of anyone, as he plays his role quite seriously. But the second act, however, Butler should at least realize how he has been an obstacle to the change, and we do not believe that he is in love with Annie.

McNeeley and Howard do blend together rather well, however. Howard does appear to enjoy himself when he is singing, and it is then that the two make the show. Howard has an excellent voice and is a fine dancer.

Margot Rogers plays a very funny Dolly Tate. She is one of the most gifted performers in the show, and her marmalade and voice are very amazing. She even talks candy from a baby well as she feels Little Jack, played by Christopher Rogers, into getting the key’s to Annie’s gun.

LITTLE TALK is a part of another positive aspect of “Annie. He is one of the best parts of the show. The one of the follow- leader group of kids that steal many scenes. It is funny when they talk, and they don’t sing, which is almost always true, and they sound particularly natural in “Doin’ What Comes Naturally”.

Others who deserve mention for fine performances are Bill Arraby as Buffalo Bill and Bobby Craft as The Wild Horse. Both performers do a fine job, but memorable.

Overall, the show is good, despite flaws that are not funny if the actors do not laugh with them.

Sometimes, it is a top-rate community show, while at other times it looks like a high school talent night. Go to see McNee- ley to see the costumes. Go to have fun.

The show runs through October 18. For ticket reservations, call 799 2510.