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Frightening scenes.

3 SCREAM 2 R
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Terror

Summer camp sign-up
The Recreation and Parks Department summer camp lottery has been completed. Expect receipt of confirmation within seven to 10 days. Anyone who submitted a summer camp registration before the lottery deadline of March 11 at noon has been registered in their choices. There is no waiting list. Post lottery registrations have not been processed yet. Any questions call the Information Hotline at 873-2601, ext. 275.

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GLT's Dial M... was fine, in spite of hardships

By **TED BROWN**
Staff Writer

The classic murder mystery always tweeks the interest of those being entertained, and Georgetown Little Theatre's (GLT) Dial M for Murder is no exception.

Set in 1952 London England, the plot centers around broken down tennis player Tony Wendice and his wife Margot. Tony married Margot for her money, and is now bored with her, especially since he's discovered she's had an affair with Max Halliday, an American television mystery script writer. So Tony plots to murder Margot for her money.

The audience is drawn into the intricacies of the carefully master-minded scheme.

Brain Banyard excels as the diabolical Tony. Banyard seems to be able to display his character's dark side, yet maintains the appearance of innocence. He is the perfect villain in this play.

Angela Gibson, playing the gullible Margot, also handles her part well, as she portrays the murder target with a blind trust of her husband.

GLT newcomer Tom Reynolds handles the character of Max with finesse. He is able to show a soft compassionate side, yet can display force when required.

Captain Lesgate is ably portrayed by another GLT newcomer, Jeff Davison. Davison gives us a character who is easily swayed and bought, all the while displaying a certain incompetence which is his inherent weakness. Davison does him justice.

GLT veteran Ron Hill handles the part of Chief Inspector Hubbard with his regular panache. Hill certainly adds to the color of the play.

Ron Hunt has a walk-on part, but does much more behind the scenes as he provides the voices of several characters as the main characters talk on the telephone.

The set, although a little less lavish than a typical GLT

production, serves the plot well, being conscientiously decorated to the period, with an attention to detail.

Lighting is effective, but sound cues suffered a few times throughout the production, most likely the result of opening night fine-tuning.

Opening this play has been a monumental challenge for GLT, having suffered tremendous losses of sets, props and costumes in a fire less than three weeks ago.

But in spite of the losses incurred by GLT, Dial M for Murder still exudes the level of professionalism which is synonymous with this group. The simplified set, and the pressure the cast has experienced as a result of the fire, in no way makes this production any less of a thriller than it was as originally written. It entertains, and in doing so, keeps the audience guessing, right until the final curtain.

And in the grand scheme of things, that's the mark of a fine production. The play ends this weekend (April 25) at the John Elliott Theatre.

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