



Helen: "You seem to have just as much time now, as you did before you were married, Alice. I think it's wonderful."

Alice: "Well, for one thing Helen, I have removed washday from my calendar by giving the weekly laundry to Bill The Washington Laundry Man."

Alice's example is followed every week by 3000 housewives who find it much more satisfactory and economical to send their weekly wash to The Washington Laundry, than to do it at home.

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"Spooks" A Good Piece of Mystery Play Composition

"Spooks"

Written by Robert J. Sherman.
 Produced by the Minton Players.
 Presented at the New Evanston Theatre.

CAST

Elliot Butterfield ... Mr. Jack Marvin
 Aunt Judy ... Miss Henrietta Tedro
 Marion Blackwell ... Miss June Kerwin
 Sam ... Mr. Hamilton Christy
 Douglas Blackwell ...
 ... Mr. Harry Minton
 Laurette Payne ...
 ... Miss Margery Williams
 Silas Willoby ... Mr. Earl Jamison
 W. U. Messinger ...
 ... Mr. Eugene McGillan
 Inspector Ryan ... Mr. Willis Hall
 Police Officer ... Mr. Eugent McGillan
 Miss Brown ... Miss Nancy Harris

By HUB.

I predicted last week, after a brief perusal of the play, that "Spooks" would be well worth seeing. It fulfilled my every expectation. It was a masterpiece of mystery play composition; it did move rapidly and the interest was sustained throughout.

"Spooks" opened with a thunderstorm; the thunder—did exactly what thunder is expected to do and had a good time at it. So did the audience.

The first scene is the exterior of an old colonial mansion, which belonged to the late Simon Blackwell. While the weather is playing around with itself, Elliot Butterfield, one of the heirs to the estate, enters from the front of the theatre, climbs over the footlights and bangs on the door. He is finally admitted to the front room of the house by Aunt Judy, thought to be a deaf-mute servant of the former owner. There follows a swift presentation of the remainder of the seven principle characters and the author has

accomplished his introduction. The act closes with the violent and sudden death of Silas Willoby, also an employee of the former owner who has just finished outlining the terms of the will and has sealed the envelope containing the agreement of the heirs to remain three nights in the mansion.

The second act takes up the tale on the second evening. In it are unfolded a number of supernatural events, ending with the death of Inspector Ryan of the police, who has been called in to investigate. The third act, of course, carries the story on into the last evening. The climax is reached when Miss Brown, a police aid and a nurse, suddenly accuses Aunt Judy of being the perpetrator of the crimes and of having caused the death of the two men. The old colored woman is startled into speaking, thus incriminating herself and her son, Sam. It is a well developed plot and an excellent piece of play composition.

Now as to the staging of the play. The scene was well laid out. The apparently supernatural occurrences were nicely executed and entirely startling in their effect. I might recall one or two of them. Attention is called by a voice "from the dead," to a book on the table. As the actors start for it, the cover is suddenly flung back and a page tears itself out and disappears up the chimney. In another instance, a vase on the mantle suddenly flies into a million pieces—and no one is near it. Very well done.

I'm afraid I can't name the best actor for the evening; there wasn't any best. They were all at the peak of effort. I may say, however, that Nancy Harris achieved the triumph of her season in the characterization of Miss Brown, the nurse. She was always in character and radiated personality from her first entrance to the final curtain. She had an important part to the success of the play and did it well.

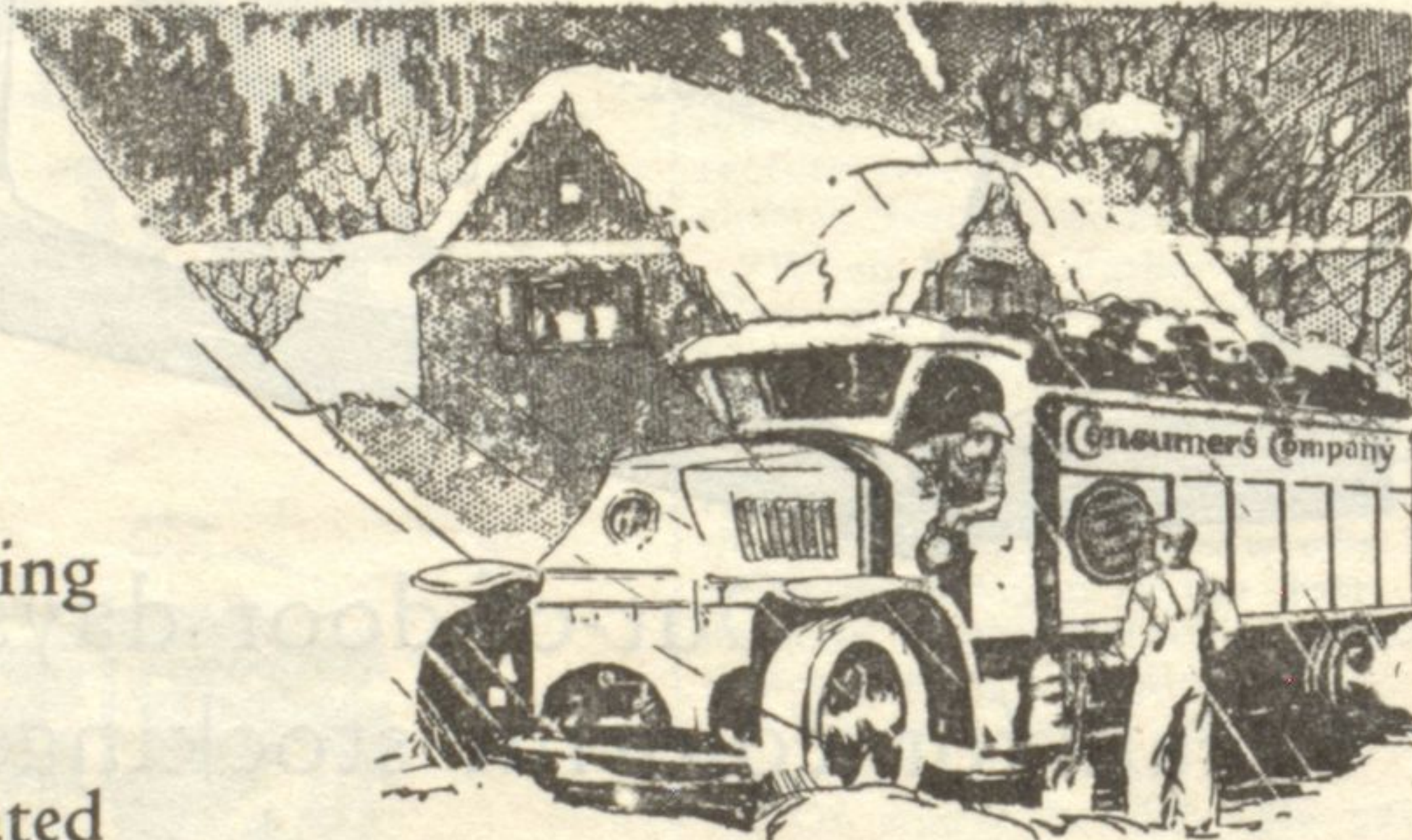
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