USES POPULAR STAGE PLAYS TO DRAW MORALS

Pastor Links Church to Footlights With Up-to-Date Sermons.

Never before in London have church and stage been so closely linked together.

While most of the plays now running are of a sermonizing disposition, preachers are taking advantage of this to attract large congregations to their churches by preaching sermons on the subjects which hold footlight sway.

In the little church of St. Thomas, Rev. Clarence May has started a series of sermons, each one dealing with a moral as pointed out by the stage. His first sermon was on the "Unknown," a play by Somerset Maugham, which has for foundation the problem "Has the war killed faith?"

The next sermon dealt with "The Wandering Jew," a play in which Matheson Lang is showing the sufferings of the Jews through the ages.

Another sermon has for its basis "The Crossing," a play dealing with an earthbound soul in which the dead appear in "spirit form" on the stage and converse with the living.

"The Right to Strike," a play which is drawing multitudes to the Lyric Theater, also drew multitudes to the Rev. May's church when he announced it as his text for the next sermon on his list.

May intends to discuss the problem of human hypocrisy as it reveals itself in "The Prude's Fall," now being played at Wyndham Theater.

WOMEN OF LETTERS PUSH INFANT BILL

Women writers of Washington will urge the passage of the Shepherd-Towner maternity bill following a resolution unanimously adopted at the regular monthly meeting of the National League of American Penwomen in the clubhouse, 1722 H street, last night.

Mrs. William Atherton Du Puy declares that she has the support of auxiliaries of the league throughout the United States. Last night's action was in reality a re-indorsement of the bill since the penwomen supported the measure during the last session of Congress.

More than fifty new members were received last night.

It was decided to suspend all social activities until after the holidays.

GREAT COTTON CROP REPORTED FOR YEAR

A bumper cotton crop, the largest since 1914, is the cheering estimate of the crop reporting board of the Bureau of Crop Estimates of the U. S. Department of Agriculture, made public yesterday.

The total production of cotton in the United States during the season of 1920-21 will total, it is estimated, 5,213,262,000 pounds (not including linters). This is equivalent to 12,987,000 bales of 500 pounds gross weight (478.4 pounds line and 21.6 pounds bagging and ties.)

THE WEATHER.

Forecast for Today and Tomorrow.

District of Columbia and Maryland—Rain today, colder by night; tomorrow fair and colder; fresh and strong south to west winds.

Virginia — Rain today, colder at night; tomorrow fair and colder; south to west gales on the coast.

Forecast of Flying Weather.

Zone No. 1 (North Atlantic States) —Dangerous flying weather today; low clouds; rain; strong south to southwest winds and gales surface and aloft.

Zone No. 2 (Middle Atlantic States) —Dangerous flying weather today; low clouds; rain; strong south to southwest winds and gales surface and aloft.

Local Temperature.

Midnight ...	45	12 noon	49
2 a. m.....	45	2 p. m.....	53
4 a. m.....	44	4 p. m.....	53
6 a. m.....	44	6 p. m.....	53
8 a. m.....	44	8 p. m.....	54
10 a. m.....	48	10 p. m.....	51

Highest, 54; lowest, 43.

Relative humidity—8 a. m., 86; 2 p. m., 81; 8 p. m., 72.

Rainfall (8 p. m. to 8 p. m.), 0.

Hours of sunshine, 0.

Per cent of possible sunshine.

Departures.

Accumulated deficiency of temperature since January 1, 1920, 30.

Excess of temperature since December 1, 1920, 69.

Accumulated deficiency of precipitation since January 1, 1920, 1.56.

Excess of precipitation since December 1, 1920, .79.

Temperature same date yast year —Highest, 65; lowest, 50.

Other Temperatures.

	Highest yesterday.	8 p.m.	Rainfall.
Asheville, N. C.....	52	48	0.98
Atlanta, Ga.	64	64	0.92
Atlantic City, N. J.	50	48	trace
Baltimore, Md.	50	50	0.03
Bismarck, N. Dak..	40	32	....
Boston, Mass.	42	42	....
Buffalo, N. Y.....	54	50	0.01
Chicago, Ill.	58	54	0.52
Cincinnati, Ohio....	62	56	0.22
Cheyenne, Wyo.....	34	30	....
Cleveland, Ohio.....	60	56	trace
Davenport, Iowa...	58	46	0.04
Denver, Colo.	40	38	....
Des Moines, Iowa..	40	38	0.78
Detroit, Mich.	58	54	trace
Duluth, Minn.	40	30	0.38
El Paso, Tex.....	48	44	....
Galveston, Tex.	60	56	0.08
Helena, Mont.	36	30	trace
Indianapolis, Ind...	56	54	0.39
Jacksonville, Fla...	76	72	....
Kansas City, Mo...	42	34	0.14
Little Rock, Ark...	58	46	0.28
Los Angeles, Cal...	68	58	....
Louisville, Ky.	58	56	0.58
Marquette, Mich....	48	44	0.16
Memphis, Tenn.....	62	50	0.38
Miami, Fla.	78	76	trace
Mobile, Ala.	68	54	2.16
New Orleans, La...	76	56	0.30
New York, N. Y....	48	48	trace
North Platte, Nebr.	38	30	trace
Omaha, Nebr.	38	34	trace
Philadelphia, Pa....	54	50	0.02
Phoenix, Ariz.	60	52	....
Pittsburgh, Pa.....	60	54	trace
Portland, Me.	34	32	0.02
Portland, Oreg.	42	40	0.24
S. Lake City, Utah.	36	36	trace
St. Louis, Mo.....	64	46	0.86
St. Paul, Minn.....	44	32	....
San Antonio, Tex..	60	54	....
San Diego, Cal.....	64	58	....
San Francisco, Cal.	56	54	....
Seattle, Wash.	44	42	0.01
Springfield, Ill.	60	50	1.76
Tampa, Fla.	80	70	....
Toledo, Ohio	60	56	0.01
Vicksburg, Miss....	70	52	0.30

NEW ATTRACTIONS AT THE THEATERS

BELASCO—LIONEL ATWILL IN "DEBURAU."

DAVID BELASCO presents Lionel Atwill in "Deburau," from the French of Sacha Guitry, Adapted by Granville Barker.

THE CAST:

Jean-Gaspard Deburau.....	Lionel Atwill
Marie Duplessis.....	Elsie Mackay
Monsieur Bertrand, the director	Bernard A. Reinold
Robillard.....	Hubert Druce
Laurent.....	Joseph Herbert
Laplace.....	Rowland Buckstone
Justine.....	Margot Kelly
Madame Rebard.....	Pauline Merriam
Clara.....	Marie Bryar
Honorine.....	Isabel Leighton
Clement.....	Edmund Gurney
The "Barker," the Man with the Big Drum.....	Sidney Toler
The Money Taker.....	Helen Reimer
The Prompter.....	Fred Bickel
Charles Deburau.....	Morgan Farley
A Young Man.....	John Roche
A Doctor.....	John L. Shine
A Journalist.....	St. Clair Bayfield
Madame Rabouin.....	Rose Coghlan
A Lady.....	Lylia Burnand
Maid.....	Sallie Bergman

By EARLE DORSEY.

Hypnotizing an audience is not the least apparent manifestation of David Belasco's stagecraft and frequently Belasco's own particular brand of hypnosis so baffles an audience that much drama without basic or inherent appeal is swallowed with profound gusto and much smacking of lips. Accordingly, it will not be surprising if this same trickery results in a placid—even avid—assimilation by Americans of Sachy Guitry's "Deburau," a play, by common standards, without definite lure for an audience in these United States.

Belasco has given Granville Barker's adaptation of the Guitry poetic drama a thoroughly sound and praiseworthy mounting though the draperies that droop from the proscenium arch are not more palpable than the definite hypnotic glamour in which Belasco has mantled this Parisian theater tale of 1839. "Deburau" introduces as a Belasco star, one Lionel Atwill, a young man with rather more than the usual share of actorial afflatus, about whom is grouped a company that quite attains the Belascan standard.

For all this, however, "Deburau" is a play which, under normal circumstances, will not score with ease in America. Its adaptation is poetic in form and its theme is the loveless love of a stage Pierrot for a woman who trifles with love. The lines, though read with skill and discretion, find one incessantly seeking for rhyme rather than portent; and the very evanescent nature thus imparted to the play seems contrasted almost harshly with the nearly perfect realism of the Belasco settings. The audience, additionally spends, perforce, much time in a critical appraisal of the merits of stage pantomime—an occupation dolorously boresome to some of us, and while the producer has colored the play gorgeously with the atmosphere of the theater, it is the spirit of the Paris theater of 1839 and its tiresome pantomimes for which he asks sympathetic appreciation.

Deburau, the chief character, is the premier Pierrot of the Paris Theater of that period. Spurning the gentler sex, he succumbs at last to a charmer who trifles with his passion. Repudiating wife and home, he returns there to find the wife gone, leaving behind their young son. Returning to the home of the fair one, he finds her in the arms of another admirer.

Somehow, this scene clearly failed of the requisite intensity. The situation is obviously tragic in intent; in practice it comes perilously close to comedy, even burlesque. Somehow this clown, this Pierrot, seems short of heroic stature, a rather tiresome sort, who goes into a decline, as 'twere, and waits for years for his light-o'-love to visit him.

When she does come he realizes that love is dead and, rising to full height, he once again assails the high places of the theater. He has been away too long, though, and he is no longer the Deburau of old. He is hooted from the stage, and his world of art, as well as his world of love, topples about his ears. Here, then, are two tragic moments, both of which ring strangely hollow. They are tragic, perhaps, but without majesty or grandeur of tragedy.

It is hard also to believe that a Pierrot and a pantomimist, however great, can be the idol of a populace. One does not, of course, doubt the logic of the fact; one simply fails to understand how it could be.

The final episode sees Deburau launch his son as his successor. One is not permitted to know the outcome of that adventure, but success for the boy is assumed. This final act is inclined to be wearisome. There is a deal of preaching and philosophizing that fails to spirit away the 11:30 theater fatigue and as the Belasco anaesthetic slowly passes one wanders forth wondering whether, after all, "Deburau" is worth all the time and care that has been expended upon it.

The finest touch comes in the third act when Deburau, a misanthrope, hears with one ear that his wife has tossed away his honored name to take the name of a tradesman in jewelry, while with the other ear, he is advised of his son's desire to follow in his pantomimic footsteps under that same honored name. There is real scorn, real irony, real force to this scene, but the rest of the play does not equal it.

It is difficult to ascertain what share of the faults of the presentation of the main character should fall upon the story itself, and how much should be referred to Atwill. The metered version, from which it is next to impossible to elide the metric pauses, contributes to the difficulty of the actor, but one feels with certainty that much of the gush that will almost surely burst forth at mention of this play will be due, in large measure, to a slavish desire to follow the fashion and manifest a proper degree of erudite approval over a French importation that bears an English trademark.

Elsie Mackaye brings a species of verity to the role of the actor's light-o'-love, though her performance was far from epic. Sidney Toler forced his personality across the lights with his usual ease, and Rose Coghlan, in a minor part, received a good share of applause. The rest of the cast is of a character that merits a word of praise for each and every one. There is, of course, no apparent shadow of deficiency in Belasco's contribution to the play.

REVUETTES.

Belasco—"Deburau," David Belasco production of Sacha Guitry's poetic drama, starring Lionel Atwill, surrounded with a brilliant cast.

National—"Mary Rose," the latest play by James Matthew Barrie, starring Ruth Chatterton (Detailed review tomorrow).

Poli's—Opera, grand and comic.

Garrick—Fritz Leiber in the first of a series of Shakespearean productions.

Keith's—Vaudeville.

Cosmos—Vaudeville and pictures.

Strand—Vaudeville and pictures.

Gayety — "Bostonian Burlesquers.

GARRICK—"MACBETH"

Fritz Leiber in "Macbeth," the first of a series of Shakespearean presentations this week at the Garrick.

THE CAST.

Duncan, King of Scotland.....	John C. Hickey
Malcolm, son of Duncan..	Walter Roberts
Macbeth.....	Fritz Leiber
Banquo.....	John Burke
Macduff.....	Louis Leon Hall
Lennox.....	Arthur Row
Ross.....	Joseph Singer
Fleance.....	Miss Millie Beland
Seyton.....	James Hendrickson
A Doctor.....	Arthur Row
A Sergeant.....	H. Portercliffe
A Porter.....	Robert Strauss
A Messenger.....	Sidney Elliott
Another	Harold Rand
First Murderer.....	Frederic Drake
Second Murderer.....	H. Portercliffe
First Witch.....	Miss Virginia Bronson
Second Witch.....	Miss Pauline Crell
Third Witch.....	Miss Katherine Sayre
Lady Macbeth.....	Miss Irby Marshall

Attendants, Apparitions, etc.

Fritz Leiber, erstwhile leading man for Robert Mantell, offered "Macbeth" at the Garrick last night as the first in a series of Shakesperian presentations.

There are not the appealing moments in this stark Scottish tragedy which the lines of the bard furnish in his other immortal masterpieces. The morbid theme throughout represses enthusiasm though the interpretation of the moods of the unhappy king by Mr. Leiber at times attained the heights of artistry.

In challenging comparison with the characterization woven by Mantell, the performance of Leiber does not suffer. He has the essential foundation for portraying the rugged and ambitious "Macbeth"—a magnificent voice. Its sturdy quality plus perfect enunciation make the mere reading of the lines a pleasure and if at times there is a tendency to declaim it is submerged through an interpretation in its entirety both sympathetic and intelligent. The banquet scene wherein the ghost of Banquo arises to plague the distressed monarch is offered as the real tense moment of the play.

Mr. Lieber has surrounded himself with capable support for the major characters. Miss Irby Marshall as "Lady Macbeth" was most effective in the sleep walking scene and Louis Leon Hall won a spontaneous outburst of appreciation when "Macduff" pledged his sword and life to the overthrow of Macbeth and avowed his fealty to the cause of "Malcolm." John Burke made a competent "Banquo" and John C. Hickey was thoroughly satisfying as the unfortunate "King Duncan."

In offering his repertoire Mr. Lieber has followed the accepted modern custom of scant scenic embellishment. The stage sets are of the simplest character and what atmosphere is created necessarily depends upon close attention to the performers aided by effective lighting. A large audience last night was seemingly more studious than demonstrative.

"Hamlet" will be presented tonight, "The Merchant of Venice" on Wednesday, "Julius Caesar" on Friday night and at the Saturday matinee, and "Richard III" on Saturday night. The performance of "Macbeth" will be repeated on Thursday.

National—"Mary Rose."

Sir James M. Barrie's newest play, "Mary Rose," which opened an engagement of one week at the National last night, will be reviewed in full in tomorrow's issue of The Herald. This production, which has already had showings in Baltimore and Atlantic City, has been warmly received by critics in both cities. Miss Ruth Chatterton heads the cast.

Poli's—"Aida."

To the painstaking and artistic general direction of Edouard Albion is given the credit for probably the most satisfactory production of grand opera by local talent ever heard in this city. The performance of Verdi's four-act opera, "Aida," by the Washington Opera Company, at Poli's Theater last night will hold an important place in the musical history of Washington.

At the end of the second act a tumult of applause broke forth which was hardly satisfied by uncounted curtain appearances of the members of the cast. At this point Mr. Albion appeared before the curtain and announced that the performance marked the beginning of civic opera in Washington. He introduced John C. Freund, the veteran editor of Musical America, who stated that a community to be musical must make its own music. This well-known journalist praised the opportunities for musical education in this country, and stated that the troubles of the man who runs a musical paper are equaled only by the man who runs a circus.

Arnold Volpe was the conductor, and handled his forces of vocalists and instrumentalists in a masterly manner.

Mary Cavan was heard in the title role. This celebrated young American soprano, formerly of the Chicago Opera Company, appeared with this local opera company last spring, and her work at that time is well remembered. Her rendition of "Ritorna vincitor," with its noble line of melody and its passionate outburst of feeling, was given full dramatic value. Equally well rendered was the prayer "I sacri nomi." The aria "O patria mia" was one of the most successfuly sung numbers of the opera.

It would have been difficult to have found a more captivating singer for the role of Amneris than was Ruth Townsend, whose exquisite vocalization has established her as an artist of prominence. Her work throughout the evening's performance was presented with superior skill.

Otakar Marak, who has been heard previously in Washington, has a voice of substantial qualities. His characterization of the tenor role of Rhadames was warmly applauded. The well known "Celesta Aida," one of the most beautiful of Verdi's arias was given with artistic appeal.

An artist of excellent reputation, Marcus Kellerman was heard as the role of Amansro, King of Ethiopia and father of Aida. He portrayed with consumate skill the superb, barbaric defiance of his conquerors and made his part stand out as one of the high lights of a most excellent performance.

Charles Trowbridge Tittman's majestic voice is too well known in this city to require description here. His thoroughly artistic work is familiar enough and his singing of the role of Ramphis, the high priest eclipsed any previous performance of this most virile of singers.

Washington may well feel proud of the professional manner in which the role of the King of Egypt was interpreted by George Harold Miller, one of the best known of local bassos. Owing to a severe cold Herbert T. Aldridge was not able to present his customary finished singing to the part of the Messenger.

Ruby Potter was the High Priestess. Solo dancers were Marjorie Webster, Katherine Nicholas and Jenny Grady. Enrica Clay Dillon was stage director and dramatic coach; Hardie Meakin, stage manager; Marjorie Webster, ballet directress, and Marguerite Allen Ross, accompanist.

The opera will be repeated on Wednesday and Friday evenings.

Cosmos—Vaudeville.

Joe Wood's pretentious production, "Ming Toy," which is featured in the Cosmos Theater bill this week, is a surprise in its array of feminine beauty and talent and the very pretty music which is presented both in the score and in the singing numbers of Helen Booth, an attractive prima donna, with a good voice. Two unusually effective dancers, Matilda Werner and Dorothy Daly, are a tower of strength in solo dances and in the pretty ensembles with which the piece abounds.

Lew Dean and Johnny Singer are the comedians and Howard Paden a satisfactor leading man. The pretty girls of the chorus, a large number of them, are costumed in the latest fads of the musical revue and are a big attraction of the piece which might be worked up to a much higher level than it now enjoys.

A young comedian and acrobat introduced by Ross Wyse and company, in their surprise act, the famous little pony, Commodore "Tom" and Fred Jarvis and Frederica Harrison, in their clever, high class sketch, "Lonesome," are other big features of a good bill. Clark and Beban have entertaining specialties and because of their nonarrival, were replaced at the matinee, through the courtesy of the Keith management, by Boudini and Bernard, in a superb accordion number.

Thomas Meighan's fine comedy picture, "Civilian Clothes," quite different and many believe better than the stage play, is the added matinee attraction, while Mack Sennett's "His Youthful Fancy," and minor films shown at all performances complete the full bill.

Keith's—Vaudeville.

Two baby Bernhardts lead the bill at Keith's this week. The little-girl notables are Jane and Katherine Lee and there isn't a stop in the gamut of tears and laughs and giggles they touch that is not echoed from the audience.

When Jane and Katherine, who look about 6 years old, dash out upon the stage, the first impression they register is that they are real, regular children in spite of their uncanny cleverness of travesty and a genuine dramatic ability far superior to that of the average "good" actor.

The harmonic possibilities of the pitchfork and handsaw have heretofore been neglected upon the American stage. The Weaver brothers yesterday afternoon took these overlooked musical possibilities and wrested from them melodies that, we fear, will make the pitchfork the successor of the ukulele.

"All Right, Eddy," is all right, we'll say. Like the National Geographic Magazine it whisks us in rapid succession from dear old England to an Arctic igloo and other strange and interesting places.

"Wedding Bells" is one of these nice, frothy little entertainments in which everyone seems able to sing and dance and wear pretty clothes charmingly. It is lifted a few notches out of its natural class by the birdlike grace of its danseuse, Dorothy Gnaedinger. While there is plenty of high-kicking in a "Terpsichorean Cocktail with a Kick," with Jessie Brown and Effie Weston, it can hardly be said that the act is 100 proof. Dan Boudini and Adele Bernard are very clever accordeonists, but much is added to the act by Adele's provocative naive-knowing eyes. Wilfred Dubois is billed as a "jongleur distingue." We were always hazy as to the activities of a jongleur until we beheld Wilfred and found out that the word meant a first-class juggler.

And now we come to Bob Hall, the extemporaneous person. We had meant to leave him out, because he made up a saucy verse about us and our perfectly good horn-rimmed spectacles. M. H.

Strand—Vaudeville and Pictures.

A truly amusing and satisfying vaudeville program is again on view at the Strand Theater this week, each one of the five acts scoring more than a hit at last night's performance. Trovato, whose billing and applause returns accord him the honor of the headlining position, completely stopped the show with his violin mastering, a la cello. This skilled violinist jumped from masterpieces to ragtime, and although he had a hard time to get the audience interested, he had just as hard a time to leave them. Trovato scored more than an ordinary hit with everyone.

Reckless and Arley opened the show with a snappy routine of tricks on the rings and trapeze. They have a dandy act with just enough comedy inserted to break the monotony of the various tricks. The closing number, that in which the male member of the duo does a head balance on a trapeze swinging high from the stage, caused many spectators to fairly hold their breath.

"Vaudeville As You Like It" is the offering of Leo Nadel and Folly Follette. This offering is a song and chatter affair, with some new and old jokes. However, they managed to get by to a fair round of applause.

Ida Regal and Mack Mack came very near touching Trovato for the headline honors with their novelty comedy episode, termed "The Book Shop." This is another song, dance and chatter act, with the chatter winding around the various books on display. Mack's comedy song, "In the Book," and the dancing of both players absorbed fifteen minutes for real fun and pleasure.

And then came Sherman, Van and Hyman, three harmony singers with those "never failing" personalities. They closed the show with a repertoire of original song numbers. This trio scored big with the number that might be known to Washingtonians as "The Cake-Eater." All their efforts were well received, and they probably would have responded for an encore had they been in some other position on the bill.

The picture offering is up to the usual standard, this week's film feature being "Children of Destiny." Edith Hallor, a Washington screen star, capably handles the title role. A good story, with a splendid company to interpret it makes this picture one of the most noteworthy releases of the year.

Prof. Arthur J. Manville and the "boys in the trench" rendered an excellent concert that was appreciated by all, undoubtedly. H. R. K.

Gayety—Bostonian Burlesquers.

The Boston Burlesquers, headed by Frank Finney, is the week's burlesque attraction at the Gayety Theater this week.

"From Here to Shanghai," described as a "musical chop-suey," is the piece de resistance around which the action revolves. It has to do with the affairs of a quaint Irishman and an eccentric professor, who is looking for a publisher to bring out a book he has written.

They become involved in a search with secret service agents for a plate which has been stolen from China and on which is engraved the prized formula for opium manufacture. Their well-intentioned efforts involve them in various comedy situations, from which they extract themselves only with the greatest difficulty.

Frank Finney and Phil Ott share the comedy honors, and are assisted by a cast which includes Jack Witts, Jack Richards, Nettie Nelson, Blanche Parquette, Tina Glenn and others, besides a chorus of twenty graceful and agile young women, who are adequately—but not too adequately—costumed. The music for the production was written by Harry L. Alford, and many of the numbers readily lend themselves to whistling.

Various entertaining vaudeville numbers are introduced from time to time during the program, among these a dancing specialty by John Ross and Andy Francis.

MEN'S NEW ATTIRE MUST BE PLASTIC AND HARMONIOUS

New Style Exhibition Staggers Eye—Also Pocketbook.

NEW YORK, Dec. 13.—Mere man must adapt himself to the landscape. Whether indoors or out, he must dress correctly; he must be in tune with the surroundings; a discordant note in the future dress symphonic ensemble and it is ostracism—oblivion.

It is war on the habiliment faux pas. The ultimatum has been sent broadcast by the social court from which there is no appeal—the women. Informal dress will be tolerated no more on formal occasions; business suits won't do at all in pastoral surroundings. Man's dress must be more plastic.

And mere man, floundering in this deep water, is to be reasoned with and educated, and the National Association of Merchant Tailors of America has cast out the life preserver by treating New York to a bird's-eye view of what is correct in a gentleman's wardrobe. It is on exhibition at the Waldorf-Astoria Hotel on the very spot where the male, once upon a time, paid marked attention to the interior weal—on the spot, in fact, where the Waldorf's bar served the latest concoctions until that other innovator, Volstead, called for bleached palates.

One may rest eye upon and covet anything from a top-piece to an excellent shoe—all intended for the well-dressed man. Here there are $30 hats, $40 shoes, forty styles—of overcoats—price not quoted—$30 mufflers, $5 socks and $3 kerchiefs.

And the color is only in the trimmings—the main structure of dress is conservative and entirely devoted to expressing the personality of the individual man.

Paris will be responsible for most of the tid-bits. The sususpecting American male is in for something not dreamed of in this post-war reaction. Colors run riot through these handkerchiefs; mauve blocked in with a vivid orange; green associating in intimate contact with purple; red streaking swiftly past a retreating black. Oo la la! But the most breath-taking one of the lot was a bordered kerchief decorated with a scene such as a hungry futuristic artist would paint on a cold autumn eve. It is rather chilly, but would synchronize wonderfully in a gallery filled with impressionistic art.

BIRTHS.

WHITE.

John August William and Katherine Ludke, boy.
R. Sothern and Eva E. Anderson, girl.
Charles T. and Nettie Terry, boy.
Ralph S. and Mary A. Wershing, boy.
Paul and Anna F. Arendes, girl.
Alfred E. and Eva H. Johnson, boy.
Louis and Antonetta Marthon, boy.
Walter Stephen and Anna Vivian Massey, girl.
John W. and Mabel M. Sullivan, girl.
Eugene W. and Edith Bond, boy.
Joseph Francis and Mary Pansy Ludwig, girl.
Leland Stanford and Alice Carey Hendricks, girl.
Francis Paul and Mattie Sue De Blasi, boy.
Russell O. and Edna Kinge, girl.
Jennings and Eda Emily Bynum, boy.
Hermann Charles and Celestine Antoinette Schmidt, girl.
John James and Ethel La Verna Luddy, boy.
Evarhardus Theodorus Petres and Elizabeth Otte, boy.
Clarence and Ellen Chandler, girl.
Adam and Rose Arabian, girl.
Guy Milton and Ella Donohue Davis, boy.

COLORED.

George F. and Beatrice C. Fowler, boy.
William and Ella Scott, boy.
Robert Lee Cara and Irene Perry, girl.
Wilfred and Lula Colston, boy.
Alphonse and Mary Helen Felton, boy.
Horace and Ethel Essex, boy.
William and Annie Curry, boy.

DEATHS.

WHITE.

William V. Turpin, 22 yrs., 604 Longfellow st. nw.
Mary C. Linthicum, 86, 2116 1st st. nw.
Amanda Martin, 88, 1252 6th st. sw.
James Hunt, 66, 925 26th st. nw.
Josephine E. Morrow, 8 months, 2800 K st. nw.

COLORED.

James O. Young, 24 yrs., Wash. Asy. Hos.
Mary Martin, 59, Home for Aged and Inf.
Alexander Bias, 37, St. Elizabeth's Hosp.

DAILY COURT RECORD

Calendar of the District Supreme Court for Tuesday, December 14, 1920.

CRIMINAL COURT NO. 1.

Justice Ashley M. Gould presiding.
United States versus Jules (Nicky) Arnstein, Norman S. Bowles, Wflen W. Easterday, David W. Sullivan and Joseph Gluck.

CRIMINAL COURT NO. 2.

Justice Jennings Bailey presiding.
United States versus Paul Ward, Frank Evans, Walter E. Jordan, Leroy A. Turpin, Nannie Bradford, Sarah Bundy, Raymond Hughes, Arthur Fleming and James E. Jamerson.

EQUITY COURT NO. 1.

Justice Wendell P. Stafford presiding.
Evans vs. Neuman.
Stewart vs. Stewart.
Butler vs. Butler.
Dorsey vs. Dorsey.
Taylor vs. Taylor.

EQUITY COURT NO. 2.

Justice William Hitz presiding.
Fitz-Gibbon vs. Sullivan et al.
Boyd vs. Boyd.

CIRCUIT COURT NO. 1.

Chief Justice Walter I. McCoy presiding.
Indiana Flooring Co. vs. District National Bank.
Johnson vs. Georgetown Gaslight Co.
Graves' adminstratrix vs. Capital Traction Co.
Washington vs. District Col.
Miller vs. Chicco.
Fersinger vs. Clayton.
Norelle vs. New England Hotel Co.
Pfleiger vs. Hilleary et al.
Van Senden vs. Cerriglio et al.
Wjitman vs. Pennsylvania R. R. Co.

CIRCUIT COURT NO. 2.

Justice Frederick L. Siddons presiding.
Ciomei vs. W. & O. D. R. E. Co.
Martyn vs. Postal Telegraph & Cable Co.
Kreuter vs. Knights of Pythias.
Sullivan vs. Davis et al.
Ball vs. Washington Railway & Electric Co.

U. S. SUPREME COURT.

The day call for today will be as follows: Nos. 23 original, 116, 118, 123, 125, 104, 130, 131, 132 and 133.

Real Estate Transfers.

22d st. ne., between Taylor and Upshur sts., square 4231, lot 17—Commissioners of the District of Columbia to John Faust, $2.47.

North of Upshurt sts., west of 22d st. ne., square 4232, lot 5—Same to same, $2.80.

North of Upshur st., east of 22d st. ne., square 4236, lot 4—Same to same, $2.34.

North of Upshur st., east of 22d st. ne., square 4236, lot 18—Same to same, $2.22.

North of Shepherd st., east of 22d st. ne., square 4238, lot 21—Same to same, $2.22.

Galen st. se., east of Green st., square 5754, lot 9—Commissioners of the District of Columbia to John Faust, $1.16.

Green st. se., south of Galen st., square 5754, lot 48—Same to same, $1.09.

Green st. se., south of Galen st., square 5754, lot 50—Same to same, $1.28.

Green st. se., south of Galen st., square 5754, lot 51—Same to same, $1.26.

Pomeroy rd., east of Sheridan ave., square 5868, lot 46, Barry Farm—Same to same, $2.80.

27th st. se., between P and Q sts., square 5581, lot 3—Commissioners of the District of Columba to John Faust, $2.93.

27th st. se., between P and O sts., square 5581, lot 5—Same to same, $2.88.

26th st. se., between Q and R sts., square 5586, lot 21—Same to same, $3.40.

South of S st., east of 13th st. se., square 5602, lot 801—Same to same, $1.12.

Galen st. se., east of Green st., square 5754, lot 2—Same to same, $12.23.

25th pl. ne., between Perry and Randolph sts., square 4296, lot 40—Commissioners of the District of Columbia to John Faust, $2.60.

North of E st., east of 34th st. se., square 5441, lot 46—Same to same, $1.74.

South of E st., east of 34th st. se., square 5454, lot 35—Same to same, $2.51.

South of E st., ehst of 37th st. se., square 5456, lot 33—Same to same, $1.62.

South of M st., east of Branch ave. se., square 5509, lot 15—Same to same, $1.74.

24th pl. se., between Minnesota ave. and Park pl., square 5578, lot 26—Same to same, $2.73.

Lawrence st. ne., between 18th and 20th sts., square 4204, lot 16, addition to Sherwood—John L. Knopp et ux. Flora K. to Harry W. and Mabel M. Clayton, $10.

2435 M st. nw., square 24, part lot C—Mary S. Milton to Arthur R. Brandes, $10.

2435 M st. nw., square 24, part lot C—Arthur R. Brandes to Elijah Turner, $10.

Orren st. ne., between Morse and Neal sts., square 4067, lot 84, Long Meadows—Henry K. Hunterson to Abraham Krosovsky et ux. Stishe, $10.

New York ave. nw., between 22d and 23d sts., square 61, lot 33—Golda C. N. Saunders to Mattie B. Thomas, $10.

6th and Savannah sts. se., square 5975, lots 1 to 4, Congress Heights—James E. Talbert to Ella M. Talbert, $10.

313 New York ave. nw., square 524, lot 11—Clay G. Bellinger to Joseph I. Keefer, $10.

618 North Carolina ave. se., square 871, lot 43—Harry G. Kimball and Arthur H. Kimball, executors and trustees, to Joseph A. Rafferty, $950.

Orren st. ne., between Florida ave. and Morse st., square 4068, lots 38 to 41, Long Meadows—Cecelia K. MacCormack and John W. Childress, executors and trustees, to Guiseppe Sapienza et ux. Letteria.

1636 Irving st. nw., square 2591, lot 204, Mount Pleasant—Wilton J. Lambert, trustee, to Carrie B. Sale, $9,500.

1524 A st. ne., square 1069, lot 71—Ellen E. Fuss to Sadie E. Wilcox, $10.

South of Nash st., east of 44th st. ne., square 5123, lot 30, South Kenilworth—Carrie F. Lewis et al. to Agnes A. Perkins, $10.

Near 6th and Savannah sts. se., square 5973, lot 6, Congress Heights—Arthur E. Randle et ux. Harriet S. to George E. Pumphrey et ux. Elsie M., $10.

16th st. nw., between Alaska and Floral sts., square 2736, parts lots 4 and 5, Sixteenth Street Heights—Lynchburg Investment Corporation to Kirk L. Russell, $10.

North of K st., west of 15th st., square 198, part square described—Nannie E. Goss to Hilda V. Burke, $10.

P st. nw., between 31st and 32d sts., square 1256, part—Julie McGuire Child to Elziabeth S. Williams, $10.

1608 15th st. nw., square 193, lot 85—Harry O. Middleton to Thomas H. R. Clarke, $10.

P st. nw., between 31st and 32d sts., square 1256, part—Charles G. Shoemaker et al. to Julie McGuire Child, $10.

911 B st. nw., square 382, lot 11—Elizabeth P. Stark to William H. Harrison, $10.

New Jersey ave. nw., between R and S sts., square 508, part lot 9—Otto Statter et ux. Kate M. to Lewis N. Alexander et ux. Sarah, $10.

1030 17th st. nw., square 164, undivided half interest in and to lot 13—Fred L. Morgan et ux. Irene C. to James F. Brennan, $10.

1031 17th st. nw., square 184, part lot 11—Edward H. Schirmer et ux. Mabel A. to Fred L. Morgan, $10.

1617 Marion st. nw., square 444, lot 126—Leland P. Shidy et ux. Margaret W. to Horace A. Oliver et ux. Consuello, $10.

1826 Kilbourne pl. nw., square 2599, lot 70—Marian L. Harding to Minnie B. Bingham, $10.

Whittingham, lot 64—Jeremiah D. Baltimore et ux. Jeanette E. to Charles F. Rice et ux. Virgie M., $10.

326 N st. sw., square 546, lot 168—Eva Smollen et vir James M. to John P. Gramlich, $10.

North of Morrison st., west of 39th sts. nw., square 1747, lot 45, Connecticut Avenue Terrace—Virgie G. Webster to William W. Smith et ux. Elizabeth P., $10.

Northeast corner 8th and G sts. nw., square 429, lots 15 and 16—Alice J. Reardon to Edmund K. Fox, $10.

34 8th st. ne., square 897, lot 33—Thomas C. Mattingly et ux. Olivia E. to P. Donald Clark, $10.

2020 Hillyer pl. nw., square 93, lot 96—Elizabeth S. Woodruff to Margaret R. Stapler, $10.

126 D nw., square 573, part original lot 5—Osiris B. Randolph to Alvie F. Good et ux. Ethel L., $10.

66 to 72 O st. nw., square 617, lots 208 to 211—Louise A. Twogood and Mary A. Thompson to Ethel M. Rutty, $10.

1705 Corcoran st. nw., square 155, lot 220—John Hoban, sr., and John Hogan, jr., to Margaret E. Connolly, $10.

Marriage Licenses.

Robert E. Yanck, 38, of Culpeper, Va., and Lora P. Smith, 30, of Chicago, Ill. The Rev. J. E. Briggs.

Joseph Spano, 26, and Maude E. Kidney, 26, both of this city. The Rev. M. C. Marseglia.

John P. Sweeney, 24, and Margarette D. Cameron, 19, both of this city. The Rev. M. J. Riordan

George H. Reid, 27, of Franktown, Va., and Helen O. Bloxom, 26, of this city. The Rev. C. G. Chappell.

George E. Quinn, 21, of this city, and Louisa P. Lennox, 21, of Fulton, Ky. The Rev. C. P. Gavan.

William Bowens, 46, and Rachel Prince, 32, both of Stafford County, Va. The Rev. A. Sayles.

John W. Daily, 26, of this city, and Dora L. Leonard, 23, of Cumberland, Md. The Rev. J. H. Jeffries.

Maurice D. Smith, 21, and Georgia A. Leftwich, 21, both of this city. The Rev. W. J. Howard.

Milton E. Jett, 21, and Francella L. Holbrook, 21, both of this city. The Rev. J. H. Jeffries.

Peter Pantenis, 27, and Rose Miller, 24, both of this city. The Rev. T. E. Davis

Michael D. Tassa, 21, and Mamie P. Knott,