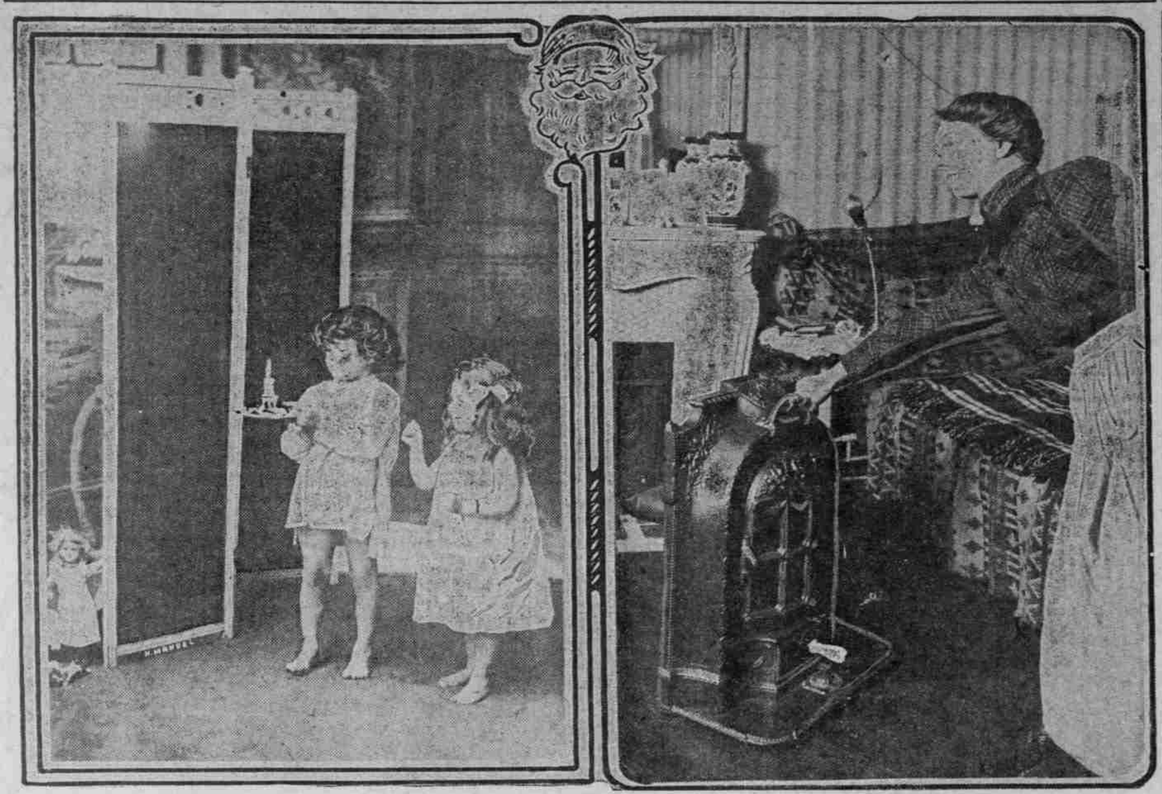
SHIVERING CHILDREN OF PARIS PRAY FOR YULETIDE THAT WILL BRING REAL CHEER AND CHERISHED GIFTS

Tots Warm Selves by Taking Exercises, Running, Jumping and Colliding Silently and With Never a Laugh or Smile—Coal Shortage Leaves Most Homes Without Heat—Little Ones Crave Candy and Nice Toys.



1—Ready for Christmas surprise. 2—Lucky Parisians make cheer by following the stove from room to room. 3—"Perhaps I'd better not," meditates Father Christmas. "She's a bit too expensive for this family!"

BY STERLING HEILIG.

PARIS, Dec. 1.—It is called hot air Christmas because there is none.

In Paris they make Christmas cheer (who have the luck) by following the stove from room to room. It is on wheels.

A million of these rolling stoves (in various patented models) cheered Paris flats before the war; and for 15 francs extra, you can now buy a transformer permitting them to burn wood—but the trouble is to get the wood.

The thing is a slow-burner of anthracite or coke, peculiarly adapted to Parisian economy and polished hardwood floors, rugged, not carpeted, for rolling. A tight iron stovepipe end, quite short, projecting from the back, form part of this rolling stove. It fits snugly into an oval pipe-hole of the sheetiron curtains which come as necessary and adjustable accessories to fit each open fireplace. You roll your stove up to it, back the pipe-end of it into the snug oval pipe-hole, and —click!—draws and burns as if stationary, quite perfectly. When you need the heat in another room, you thanquilly pull your rolling stove away from that chimney—click!—the lid of the oval pipe-hole snaps shut with a spring; and you deftly clap a hermetic little iron lid, equally oval and rather heavy, on to the iron pipe-hole and at the back of your stove, to keep the carbon di-oxide at home for the trip; and, whoop! you're off, with a red-hot stove galloping through the hallways to mamma's bedroom!

An average chambermaid can hike it through the rooms and corridors at 11 miles an hour. It never drops a single hedhot coal or whiff of gas.

Now you know why everybody is crying for coal in Paris. All the little wonder needs is coal!

In our street, most children warm themselves by taking exercise—the poor, pale tots! You see them having a grand time; they run, collide and tag each other, silent, grave, with never a squeal or giggle, never a laugh or smile! It's no laughing matter. It's to keep warm.

When evening comes, mamma spreads the coal-cards on the center table, snug and cosy, and they all sit round them, in their furs (if they have furs).

They sit, generally, in the kitchen, first, because it is regularly the smallest room and, secondly, because the kitchen range has regularly a little charcoal grilling place, at one side, where you can burn coal-dirt without having it fall through the grate and get lost.

The coal-cards call for coal, but these nice families are happy to get a little bituminous dirt, called mine-run, unsifted. A glance would certify it to be well-sifted—but the wrong side of the sift!

Coal Situation Is Bad.

No coal without coal-cards! The French government has taken coal away from commerce, and is dividing it up equitably among those who can get it.

The coal-cards call for coal encumbering French docks and mine dumps. Plus coal promised by the Belgians, English and Americans. Plus coal owned by the Germans in slight and wretched compensation for their having deliberately flooded and dynamited the mines of north France (after begging for armistice and even on armistice morning) in order to put France to this misery for five years to come! When you read Ludendorff's pleadings, remember this dark, calculating malice.

You understand, there is some coal; only, cars and locomotives lack to bring it. There are cars and locomotives; only the lines are too crowded to make room for them. There is room on the lines; only; there are not men to crew the trains. There are men to crew the trains; only they are needed, all three for other traffic. Other traffic might find place for them; only it is cheaper to bring coal by canal boats. There are plenty of canal boats, only they are being used by factories and utilities. The factories and utilities lack canal boats, because—because—oh, well, there has got to be a break somewhere, and let's put it here.

This is why the children of France are shivering in a hot air Christmas.

They may park the children on us who have one or two "heated rooms." The story began to run the street day before yesterday. "Those who have fires will be asked to taxe six children each, to sit warm a few hours each day. By order. . . ."

You understand, clean kids and parents, nice folks, whose only sin is that someone has stole their coal, begin at once to apologize for being cold:

"By order, m'sieur," murmur parents, "we should never ask it!" "Papa is ashamed, m'sieur," the children whisper, "he says he will burn the books, first!"

This is almost a rich street, all apartment houses. Some few have, actually, mild central heating, by mysterious good luck of the landlords around last September. Perhaps a third of the total flats have heat, warmth or some kind of mitigation.

"What are your folks doing with all those books and newspapers, Marcelle?" I asked a nice child of 11. Gravely, she examines black rims under her pink ringer nails.

"Coal dirt. Can't get it out," she meditates. "We're making balls, monsieur. Balls of damp paper and coal dust, pressed tight. I sit on 'em! When they're dry, they burn—almost. We've got 96 already!"

Jeannine, the beauty, is her pal. The tots cling round them, downstairs, in the doorway. A blue-nosed girl-of-all-work is taking the bunch to the park.

"If we make you visit by orders," says the belle-bud, "these kids shall be safe. It's understood."

Quiet, chubby Georges makes a rumbling noise.

"Boum!"

Jeannine explains.

"He thinks it's the Gothas. Don't you remember how we made you visit in the cellar, by order . . . . . ."

Don't ask Georges if the German work continues.

These children will become anaemic, says the mayor of the yard, if their psysique has not some repose from combatting cold in the 12 waking hours.

Children Write Letters.

Lucie, upstairs, is a wizened little tad of 9, with great eyes. Do not underestimated Lucie. She has arrived at persuading herself a great deal—that a tin gun and a pasteboard cartridge and belt are just what she wants to find in her shoes for Christmas.

(They do not hang up their stockings in France, as every doughboy can tell you. They put their shoes before the open fireplace.)

Her little sisters, 4 and 6, are getting ready to give fervent thanks for brassy trumpet, toy sword, villainous drum and four tin buckets and shovels, to dig in the park. Yea, there will be some figs, raisins, oranges. But where is the toy kitchen and dolls' tea set complete which the little ones have been secretly desiring, and where is Lucie's big red book with 100 pictures—The Chevalier Bayard?

The tots write letters to the Little Jesus to tell him what they want. There was one boy who countermanded his order on the quiet:

"Dear Little Jesus," he wrote, "don't send those clothes. Send candy."

(Candy is 16 francs a pound in Paris; and half the families have not had their November sugar, one pound and a half a month (a person, on the sugar-card—if you can get it.

It is, of course, the infant who sends children's gifts. St. Nicholas being only his white-whiskered factotum, practicing an almost abusive liberty of judgment in details.

Long ago (in Paris) people discovered a deadeasy ready reckoner in the look of your chimneys. Nearly everybody, rich and poor alike, live in flats or apartments, ten or more families to a house; and almost every room of every flat has its open fireplace with an individual pottery pipe straight up to one of numerous brick chimneys on the roof. You can look up and (theoretically) see the stars. Evidently, St. Nicholas can look down and see Lucie.

He don't need to.

Where carved stone monumental chimneys, great but comparatively few, proclaim the private mansion or rich, spacious flats, St. Nicholas can go the limit. But on roofs with forests of rickety pots, he is thoughtful not to embarrass parents and make neighbors jealous. These are houses packed with many families, whose small sized rooms must not be littered up with numerous or large-sized gifts.

This admirable delicacy is sometimes not understood by children. They know that he is invisible because he (regularly) wears a magic cap. "Should think he would!" says Hegesippe, the child refugee, whose memory loses itself in five bum Christmases. But hopeful little Lucie (wizened, pathetic, heart-breakingly cheery) stands up for the old cook altruistically: "He can't bring much when the chimney is clogged."

The kids meditate before the empty, chilly fireplace.

"He won't risk to singe his beard, this time!" says Lou.

"No," meditates Miche.

"No," meditates Mad.

There's been no fire in that grate all winter!

CHRISTMAS MUSIC PREPARED BY PROTESTANT CHURCHES

Programmes Announced by Portland Congregations for Services This Morning and Tonight.

WHILE Christmas proper does not begin until Thursday morning, religious denominations in this city other than Catholic and Episcopal will hear Christmas music sung and played in their respective churches in churcn services this morning and evening—Presbyterian, Methodist, Episcopal, Baptist, Congregational, Christian, Lutheran and others. The reason Christmas music will not be rendered today in Catholic and Episcopal churches is because in these two denominations it is the season of advent and no reference will be made today in church ritual to Christmas, until Christmas actually begins early Thursday morning.

Today's programmes of Christmas music will be heard in these churches:

Presbyterian.

First, 10:30 A. M., anthem, "Sleep of the Child Jesus" (Gevaert), "Song the Christ Child" (Osgood), "Glory to God in the Highest" (Kriens), and "And the Shepherds Came" (Paulsen.) The quartet composed of Mrs. Blanche Williams Segersten, Mrs. Virginia Spencer Hutchihson, J. MacMillan Muir and Otto T. Wedemeyer will be augmented by a double quartet consisting of all solo singers of experience who are trained in quartet work, and their names are: Mrs. T. L. Freeman and Clara Myers, contraltos; Mrs. Donald Lamonte and Velma MacMasters, contraltos; William L. Paul and E. C. Davis, tenors; C. H. Savage and R. L. Crane, bass; Otto T. Wedemeyer is director, and Edgar E. Coursen, organist.

Rose City Park, services A. M. and P. M. Carols, "Hark! What Music Fills the Sky," (ancient melody); "While Shepherds Watched" (Old English); "Silent Night" (Gruber); "All This Night Bright Angels" (Gurney.) Anthems, "The Child Christ" (Marzo); "A Quiet Night" (Neidlinger); "Christians Awake" (Stults); "O Holy Night" (Adam.) Solos, "A Song of Glory" (Faure); "There Were Shepherds" (Lynes); "The Birth of a King" (Coombs).

Central, A. M. and P. M., anthems, "Rejoice Greatly," chorus; "Glory to God," a chorus of women's voices; "Let Us Go," (Berge), men's voices, J. William Belcher is music director.

Calvary, 7:30 P. M., organ voluntary, "The March of the Magi" (Harker); "Scotch Carols" (Guilmant); anthem, with soprano obligato, "O Little Town of Bethlehem" (Neidlinger); anthem, "While Shepherds Watch Their Flocks by Night" (Garrit Smith); anthem, soprano obligato, "It Came Upon the Midnight Clear" (Sullivan); anthem, "Silent Skys are Full of Speech" (Nevin); solo, "Our King Has Come" (Neidlinger); anthem, "Everywhere, Everywhere Christmas Tonight" (Nevin); postlude, "The Hallelujah Chorus."

Methodist Episcopal.

Centenary, A. M. and P. M., with sacred concert at the 7:30 P. M. service, under direction of Miss Minette Magers. Processional, "Hark the Harold Angels Sing"; anthem, "The Christ Child" (Comps), with soprano obligato, Mrs. Mountain. Tenor solo, "O, Holy Night" (Adams); anthem, "Brightest and Best of the Sons of the Morning" (Combs); soprano and tenor solos; baritone solo, "Nazareth" (Gounod), Eugene Walters; offertory, violin solo, "Christmas," Mrs. H. N. Standenmeyer; anthem, "Hail the King" (Bartlett); contralto solo, Miss Magers; soprano solo, "Angels of Light" (Marshall), Mrs S. E. Mountain; mixed quartet, with obligato, and soprano and contralto duet, by women's voices, on "Christmas" (Shelley), sung by Mrs. Mountain, Miss Mayers, W. Drake, Mrs. Hoyt, Miss Lennon and E. Walters; anthem, "Gloria," from Mozart's "Twelfth Mass."

Central, A. M.—Anthem, "Rise, Shine for Thy Light Is Come" (Elvery), chorus choir; solo, "Christmas Song" (Adam), Ferris Abbett; anthem, "Sing, Oh Heavens" (Tours), chorus choir. P. M.—Anthem, "It Came Upon a Midnight Clear," chorus choir, James A. Oakes is director.

First, A. M.—Organ selections: Anthem, "How Lovely Are the Messengers" (Mendelssohn); quartet, "Christmas Anthem" (Prideaux), Miss Goldie Peterson, Mrs. Esther Collin Chatten, E. T. Jones, W. J. Stevenson; sono, "Nazareth" (Gounod), Walter J. Stevenson. P. M.—Organ selections: Anthem, "Arise! Shine! For Thy Light Is Come" (Frey); solo, "Babe Divine" (Hamblen), Mrs. Esther Collin Chatten; quartet, "Joy Fills Our Inmost Heart" Berwald); choir, Christmas anthem; solo, "Star of Bethlehem" (Adams), E. Trevor Jones. Mr. Jones is chorus director and Mrs. Gladys Mongar-Farmer is organist.

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Sunnyside, P. M., Christmas music will be rendered by the adult vestic choir of this church, under direction of Jasper Dean MacFall, with Miss Veri Butler as organist. Solo parts will be sung by: Marie Keller Fisher, Daisy M. MacFall, Dorothy Robertson, Mrs. H. C. Beitz and John B. Matthews.

Congregational.

Sunnyside, 11 A. M.—Anthem, "There Were Shepherds" (Birch); soprano solo, "Come Unto Me" (Handel), Miss Marion Bennett. 7:45 P. M.—Anthem, "Sing and Rejoice" (Nevin); soprano solo, "The Birthday of a King" (Neidlinger), Miss Marion Bennett; women's quartet and chorus, "Voices of the Sky" (Shelley); anthem, "It Came Upon the Midnight Clear" (Sullivan); duet, "The Guiding Star" (Bragdon); anthem, "There Were Shepherds" (Neidlinger); baritone solo, "Silent Night" (Gruber); (Gordon Onstad; anthem, "O Holy Night" (Adam). J. A. Hollingworth is music director.

First, A. M. and P. M. Christmas music by the quartet, Lucien E. Becker, organist and director.

Atkinson, A. M. and P. M.—Prelude, "Romance" (La Forge), Miss Ida May Cook; "Ring Forth Ye Bells" and "The Shepherds" (Schnecker), quartet; "The Star of Bethlehem" (Adams), John Claire Monteith; "The Wise Men" (Schnecker), quartet; "Hark! What Mean Those Holy Voices" (Hawley), Mr. Monteith; "Hail, Royal Babe" (Schnecker), quartet. The latter is composed of Miss Gladys Keeney, soprano; Frank Lewis, tenor; Mrs. Mildred Pharis, contralto; Curtiss Beach, bass. Miss Ida May Cook is pianist and director, and John Claire Monteith is special soloist today.

Baptist.

First (White Temple), A. M. and P. M.—The choir will render the cantata, "Christ, the King" (Dicks). The choir is composed of Harold Hurlbut, tenor and director; Mrs. Herman A. Politz, soprano; Mrs. Eugene Moore, contralto, and Axel Osterholm, bass, assisted by Ira D. Morgan, second tenor, and Byron Truchot, baritone.

Lutheran.

Trinity, 3 P. M.—Chorals will be rendered to the deaf of this city. "The Apostles' Creed," in unison; "Silent Night, Holy Night," Misses Seipp; "Quartet, Mrs. Sanford Spratlen, Miss Selma Hagen, Mrs. G. W. Kreidt, Miss H. Isaacson; Lord's Prayer, in unison.

Grace, Sunday school music celebration, participated in by: Neil Miller, Lydia Reich, Leroy Pederson, Lydia Klingbell, Charles Pederson, Glayds Quall, Charles Josie, Marjorie Brandes, Henry Koberstein, Charles Woelert, Olga Kylo, Annie Reich, Evelyn Jackson, Eleanore Blanchette, Leona Tonsing, Emma Wilhelm, Carl Garbe, Rudolph Jost, Margaret Woehlert, Louis Kylo, Adeline Woehlert, Eugene Klingbell, Herman Kylo, Dorothy Smithson, Virginia Brandes, Catherine Vadney, Vernon Horncamp, Johanna Koberstein, Nanny Thom, Dorothy Atkinson, Evelyn Pederson, Asta Kylo, Leona Tonsing, Olga Kling, Frida Wilhelm, Martha Klingbell, Hilda Kylo, Ida Kruger, Malvern Gross, Alfred Kruger, Carl Badura, Richard Doyle, Gordon Blanchette, Clayton Henricksen, Gertrude Doyle and Alfred Kruger.

Christian.

First, 7:45 P. M.—Anthem, "Gloria in Excelsis" (Patten); trio, "Praise Ye," from "Attilla" (Verdi); quartet, "Thy Light Is Come" (Wilson); contralto solo, "O Babe Divine" (Hamblen), Miss Nina Dressel; anthem, "Glory Be to God" (Lorenz). Mrs. Fred B. Newton is choir director.

English Lutheran.

St. James, A. M., an antiphonal service to be sung by these soloists: Miss Ruth Agnew, Mrs. Petronella Connolly-Peets, Mrs. A. B. Holderman, Mrs. Carl Hansen, Master Allan Balda, Halfred A. Young, Dr. Harry B. Moore, Ballord Smith and Louis G. Stany. Mrs. J. Harvey Johnson is organist and choir director.

NEW BILLS AT THE MOVIES

(Continued From Page 6.)

attraction at the Majestic theater. Douglas Fairbanks in "When the Clouds Roll By," will come to the Majestic on Christmas day.

"Bearcat" is the nickname given to the young boy who is the hero of the picture. He returns from his exile whither he has been driven by revenue officers who are seeking out illicit stills. As the boy looks down from the mountainside he sees Blossom, the girl he loves, in another man's arms. From that day on there is war to the knife between Bearcat and Henderson. Yet when the time comes for his revenge the boy tries to save his enemy's life, in one of the most thrilling scenes ever depicted on the screen.

Henderson is dying from wounds he received in a fight where Bearcat, too, is terribly wounded in trying to save his life. As the boy bends over to hear what he thinks are the last words of the man that stole the affections of the girl he loves and hears him say, "I'm dying," Bearcat says, "I hope ter God yer air, but afore ye dies ye're agoin' ter be married. Maybe I'm dying, too—I don't know—but I aims ter last long enough ter stand up with ye first."

The terrible mistake was righted in the end and Bearcat and Blossom fulfilled the prophecy made on the mountainside that summer evening: "When I've done something worth doin' an' when ye're a leetle bit older yourself, Blossom, you're agoin' ter marry me, an' we're goin' ter dwell thar—together."

"FAIR AND WARMER" COMES

Special Christmas Attraction Is Booked by Strand.

Did you ever see the room spin round? Did you ever see three doors where there ought normally to be one? Did you ever try to walk to your bed and find the bed spinning around in the most unusual manner?

May Allison did in "Fair and Warmer." The screen version of this funniest of all Avery Hopwood farces will show at the Strand theater this week as the special Christmas attraction.

The story of "Fair and Warmer" is that of "Blanny" Wheeler and Billy Bartlett, the one a model wife and the other a perfect husband. So perfect had their married lives been that their better halves were restless, wishing new excitement and interest. One took to dining with an old-time suitor, while the other took to poker, which he disguised to his Baptist wife under the term his "mystic shrine." Then came a day when the Baptist wife overheard a discussion about another husband who went to his mystic shrine, according to the story he told wifey, but who in reality was "stepping out." And on that same day Billy's wife told him he was too good to be intere-ting, and it was the divorce court for her. The spirit of revenge is seized upon by the despairing two and, in their innocence, they decided upon a fearful course.

A liquor table attracts their attention. Something must be done, so they busily agree to sample each of the pretty liquids. Then they decide to mix them together and find out how the mixture tastes. By that time they are trying vainly to hold on to the furniture in the room as it spins about, but ultimately they are interrupted by the arrival of their better halves.

ELSIE FERGUSON AT GLOBE

Dorothy Gish and William S. Hart Also Attractions This Week.

"The Society Exile," in which charming Elsie Ferguson plays the role of an English girl cruelly banished from her social world in her homeland, is the feature picture today and tomorrow at the Globe theater. Tuesday, Wednesday and Thursday the feature attraction will be Dorothy Gish in "I'll Get Him Yet," and on Friday and Saturday William S. Hart in "Money Corral."

Typical British life is shown in "The Society Exile," which also portrays the wonders of Venice and its many waterways. A specially constructed canal made from a huge glass tank to be used in a reproduction of a Venetian canal is one of the most artistic pictures in the entire production. The production also shows life in India. The story centers in the fact that one must suffer for the sins of others.

"I'll Get Him Yet" is a comedy through and through. It is the story of a rich little girl in love with a newspaper reporter, who thinks, after listening to the man he had hoped to have for his fond father-in-law, that his sweetheart has only been making fun of him. She proves to him eventually that father does not always decide all things for her.

William S. Hart is in one of his finest roles in "Money Corral," a picture breathing of sturdy, open pioneer life.

THEDA BARA AT THE CIRCLE

"A Woman There Was" Will Be Feature Today and Tomorrow.

"A Woman There Was," with beautiful Theda Bara in the leading role, is the picture which will be featured at the Circle theater today and tomorrow.

Miss Bara is seen in an exceedingly emotional and descriptive role in this production. She typifies a class of women little understood by the majority of their sex. She plays the role with understanding and rare beauty.

Beautiful gowns, which no one can wear to a better advantage than Theda, are attractive features of the play. A beautiful estate consisting of a huge home surrounded by giant trees and rolling grounds is one of the charming scenes in the play.

"A Woman There Was" is described as a thrilling drama with a South Sea island setting, including all of the "atmosphere" of that wonderful tropical clime. The thread of the theme winds around the beautiful daughter of the Majah of the island, who falls in love with an American missionary. Her love is not reciprocated, as the missionary remains true to his fiancee back home. Notwithstanding this the princess thrice faces death to save her sweetheart, and finally dies by violence that he may live.

Among the sensational scenes is one showing a tropical typhoon which sweeps everything before it. The drama is said to demand great emotional acting—the sort of work in which Miss Bara excels.

"THE HOODLUM" AT SUNSET

Return Engagement of "Mickey" Will Start Saturday.

"The Hoodlum," Mary Pickford's second picture produced from her own studios and declared by critics her greatest character role, is the attraction offered at the Sunset theater all this week.

Landing on sordid Creighton street as a snob, Amy Burke (Mary) is soon converted into a star crap-shooter, a nimble-fingered potato peeler, the official style setter for the girls and the most kindly and humanitarian person in the alley tenements.

From his Fifth avenue estate her rich and aristocratic grandfather watches his favorite with acute curiosity. He is more than surprised one night to discover that his favorite grandchild and a tenement friend are cracking his safe.

Beginning next Saturday, the Sunset theater will show a return engagement of Mabel Normand's greatest success, "Mickey."