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## SING OUT OLD YEAR

The final try-out debate for places on the La Grande high school team took place this afternoon amid an interesting program rendered by the literary society of the high school, comprising the junior and senior classes. The chief interest centered in the debate, but there was wit, music and songs in abundance. The program closes the ante-Christmas season and from tonight until the fourth day of January the students will enjoy Christmas holidays. The program rendered this afternoon follows:

Song—"Meerscham Pipe,".....School Second chapter of continued story..... Marble Green Piano solo.....Lilly Richardson Recitation.....Susie Burnett Song.....High School quartet Debate—

Affirmative—J. Williamson, J. King and Marbel Green.

Negative—H. Zurbrick, Leon Dawson and George Currey.

Subject—"Resolved, That Method of school taxation should be changed."

Selection.....High School orchestra Report of critic.....Prof. Mickelson

## "FANTANA" POPULAR

The San Francisco Opera company gave a delightful presentation of "Fantana" at the Steward last evening. The verbal testimonials that can be given by anyone who attended, should bring a still larger house tonight. The company is well-balanced, each minor part being capably handled. The leading lady, Miss Evelyn Francis Kellog, is a charming bit of humanity who sings well and acts well. There is a touch of grand opera at occasional moments, which carries the listener to the realm of the big stages, but the "classical" stuff seldom continues long and the trend of the play drifts back to comedy and mirth, liberally interspersed with catchy songs. Following is what the Portland Telegram says of the play, "The Toymaker," which will be given tonight by the same company:

### "The Toymaker."

"The Toymaker," as produced at the Marquam Grand this week, is an extraordinary achievement, scenically, musically and dramatically. It is an extraordinary achievement for a very clever, a very ambitious and a very young impresario, Frank W. Healy. It is also, such for a superior stock opera company, for the company is appearing at its best in the best thing it has yet attempted.

Briefly and without cavil, to the production as a whole, falls the rare distinction of being the most satisfying and pleasurable attraction of the year. There are many and plenty of reasons for this rather extravagant statement. In the first place, Manager Healy, with fine commercial and artistic instincts in building up the company and in selecting operas, has led the patrons of the Marquam to expect something a little better each succeeding week and the great demonstration attending the opening performance of "The Toymaker" last night was eloquent proof that he has kept pace with the popular demand.

Again, after many weeks of sojourning here, the San Francisco Opera company leaves Portland next week for other fields to conquer, and it was plainly to be seen that the versatile and hard-working company of players and singers were exerting every effort to please. Both audience and stage-folk seemed to catch the spirit that "speeds the parting guest," and therefore added zest was lent the two hours and a half of fun, melody and spectacle. Furthermore, it doesn't often happen that the first nighters, those hardened and blasé old sinners, always cold, critical and unappreciative, are carried off their feet to the extent of going out after the first act and making reservations for the very next night, but that happened a number of times last night.

Dipping for a moment into the excellent features of the production, factors which entered into the great hit scored, it might be said that no spectacle, either of a Yuletide nature or otherwise, has been seen on a Portland stage, that could approach the closing picture of the second scene, the toyshop picture. It carried its strong appeal into the serene and trusted hearts of the old, and vividly stirred the emotions of the impressionistic young.

The initial curtain of "The Toymaker" with practically every mechanical and automatic Christmas trinket and bauble known to toyland. They were all in motion, set to music, and to all this gorgeous, moving bewilderment was added the living, flesh and blood human automatons, singing and moving to the measured swing of rhythm of lifting orchestration. The prettiest of the chorus girls in the company were scattered in riot and profusion among the toys, and that is why the little shop in Nuremberg, where "gentle dolls and fearsome beasts are made," was at a fairyland tableau. Call Santa Claus or St. Nicholas or old Kris Kringle myths if you will. Deny their existence and smash them as idols and figments of idle imagination if you will; but the airy castles of childhood will never tumble into disuse and decay so long as the stage presents such striking pictorial fancies as that closing scene.

The initial curtain of "The Toymaker" rises on the chapel of a monastery near Nuremberg, where a contented, self-sacrificing band of Black Forest Franciscan Friars are discharging their uncharitable duties of the world and less vigorously perhaps on their own bitter needs. The situation, as the layman would say, is that of wondering how they can pay the mortgage on their humble possessions. Good music abounds in this opening scene, and while "Brother Matthew" doesn't look very comfortable in the dark brown gunny sack and bell-cord costume, he sings with as fine effect as if he wore clothes. He was ably assisted in his rich and winning numbers by a good chorus of brother monks. The first scene is important to the unfolding of the plot, for "The Toymaker" is not one of those usually disjointed clap-trap things which pass muster under the sweeping but misleading title of comic opera. It is a series of interesting incidents, well related, plausible and falling upon each other's heels with natural sequence and calling for plenty of dramatic skill.

Eugene Wiener, the apprenticed monk, about whom the love plot largely revolves, sang in fine voice last night, while dainty Dahpne Pollard, who assumed the role of the famous doll, the masterpiece of Johannes Guggenheimer, the toymaker, gave an entirely satisfactory performance in this heavy part. If one cares to ascertain just how hard it is to play the part of a human automaton, let him try it once.

George Kunkel, as the toymaker, had a not too grotesque, but an effective make-up, and to him must be accorded the chief individual honors as a droll and tireless mirth-producer. His song, "I Got Plenty," made the curtain work overtime. Frank Bertrand helped considerably in the evening's gaiety. The five chorus girls who played doll parts won numerous curtain calls. Altogether "The Toymaker" is one of those attractions in which the cost of the seat should not be much of a consideration, but the San Francisco Opera company, in the Healy production, is giving Marquam patrons three times their money's worth. If you miss it this week, blame yourself, for it's worth seeing two or three times at least.

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WANTED—To sell or exchange 10-acre fruit ranch in bearing, with many improvements, for La Grande city property. Telephone Black 932.

### LOST AND FOUND.

FOUND—Long neck fur on road 9 miles east of La Grande, two weeks ago last Saturday. At Observer office.

LOST—A bunch of keys, between the Sommer house and the postoffice. Leave at Sommer house, James Dick.

LOST—Two small pieces of carpet on the road between La Grande and Wm. Hunter farm. Finder leave at M. & M. store, Island City, or phone T. J. Snider.

LOST—On the streets of La Grande Saturday, one dozen baby photos. Finder please return to Mrs. Harley Smith, or this office.

LOST—Last Saturday, between Imbler and R. M. McKinzie ranch, a pair of white Angora shags. Finder please return to, or phone J. L. Woodell ranch. Reward. 24-21

### FOR SALE.

FOR SALE—Two to four acres of suburban property, well improved. Phone Black 1532, or see E. W. Kammerer, 2004 Adams avenue.

FOR SALE—Small house and a 140x 130-foot lot. Buy from owner and save commissioner's fee. Inquire of J. Bachant, Cherry street.

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