

CHURCHES

CHRISTIAN SCIENCE SOCIETY

216 South Fourth street, across from grammar school, is a branch of The Mother Church, The First Church of Christ, Scientist, Boston, Massachusetts. Meets every Sunday at 11 a. m. Sunday school at 9:30 a. m. and Wednesday evening at 8:00 o'clock.

Christian Science reading room, 112 North Third street, open week days, except holidays, from 1:15 p. m. until 4 p. m. Evenings, except Wednesdays, from 7 until 9 o'clock.

"Mind" will be the subject of the Lesson-Sermon in all churches of Christ, Scientist, Sunday, February 21, 1937.

The Golden Text is from Proverbs 3:5, "Trust in the Lord with all thine heart; and lean not unto thine own understanding."

The Lesson-Sermon includes the Bible passage, "My son, if thou wilt receive my words, and hide my commandments with thee; Then shalt thou understand the fear of the Lord, and find the knowledge of God." (Prov. 2:1, 5).

Also the correlative from the Christian Science textbook, "Science and Health with Key to the Scriptures" by Mary Baker Eddy, "Christian Science reveals incontrovertibly that Mind is All-in-All, that the only realities are the divine Mind and idea." (p. 109).

SACRED PIG PEN

When a great dam now under construction is completed, a broad expanse of nearby Santa Ana valley will become a lake, and thereby hangs a tale—

Not long ago, Director Henry Hathaway dealt with I. W. Ashcroft, valley rancher, for use of the Ashcroft place in filming the recent Mae West picture.

"We'll probably trample down your lawn, and we'll have to put another wing on your house," Hathaway said, "but we'll put it all back the way it was when we're finished. Will that be all right?"

"Surely," Ashcroft acquiesced. You can burn the house down if you want to, but there's just one thing—don't touch the pig pen."

"The pig pen—why not?" Hathaway asked.

"Well, Ashcroft explained, "that's where Will Rogers worked with the pig in 'State Fair' and I intend to keep the pen intact."

According to latest advices, the Ashcroft ranch, pig pen and all, will be under 42 feet of water when the dam is built, and the Ashcrofts are moving out.

BLIND TALK

Since the radio farewell, Edward has received 6,000 notes from women. That's the worst of sending an unidentified woman your regards over a world hookup.—Bangor Commercial.

It is said that when he went to Florida on a fishing trip, Governor Landon made his desire for seafood secure by taking a can of sardines along with him. That is what we call sane conservatism.

LAS VEGAS LIBRARY

The number of books loaned at the City Library from January 15 to February 15 was 3930, of which adult fiction numbered 2643, juveniles 737, and non-fiction 550.

Gina Cigna to Sing Role of Norma For 183rd Time in Opera Broadcast

By GINA CIGNA

So many of opera's loves end in tragedy. Almost every familiar operatic heroine that comes to mind—Violetta, Madame Butterfly, Mimi, Tosca, Gilda, Nedda, Aida, Manon—each breathes her last before the conductor lays down his baton. Somehow it seems that before a tempestuous love reaches its climax, one or both of the principals must die; or at least, one must be left grieving at the deathbed.

There are, I suppose, several reasons for this. One certainly is that great composers almost invariably choose, for their most serious works, the classic Greek tragedy form, with its central figure overwhelmed by fate. But beyond this, perhaps, lies a reason to be found in the character of operatic music itself. For it must arouse emotions or it falls of its purpose. And in tragic love, with its sharp conflicts of loyalties and passions, these emotions are found in their purest and most intense states.

Vincenzo Bellini's "Norma," in which I will take the title role next Saturday afternoon at the Metropolitan Opera, has all these elemental passions. Its central figure, the high priestess, is torn between passionate love and jealous hatred and loyalty to her people.

It will be my first Norma in America, this one to be broadcast by the National Broadcasting Company and the Radio Corporation of America, but I have already sung it 182 times in the great operas of Europe and South America. The most memorable were my three at the Bellini centenary last year at his birthplace, Catania, Italy, at the foot of Mount Etna.

The tragedy is laid in ancient Gaul where the people, chafing under Roman rule, await only the decree of Irminsul, the Druid deity, to rise against their conquerors. But it is through Norma that Irminsul speaks

and she, in violation of her vows of chastity, has borne the Proconsul Pollione two children.

The opera opens in the sacred grove with armed Gauls clamoring for war. Norma, weak in her love for Pollione, counsels waiting and they depart disappointed. Pollione, now



GINA CIGNA

following a new passion for the virgin priestess, Adalgisa, is also within the wood. He comes upon her in prayer and, stilling her compunctions, makes her promise to fly with him to Rome.

The unwitting Adalgisa confides in Norma. Moved by memories of her first passion, Norma is ready to release the distraught girl from her vows until suddenly she is confronted by Pollione. Bitterly she chides him for his perfidy. He swears that his love for Norma is dead, that it is his destiny to love Adalgisa forever. "My vengeance," cries Norma, "night and day shall rage around thee!" He defies her as the sound of the sacred bronze ends the act.

Beside herself with jealous rage, Norma thinks to murder her children and expiate her sin on the sacrificial pyre. She raises a dagger to strike, but her mother's love stays the hand. Still bent on her own de-

struction, she charges Adalgisa to care for her children that they may live with their father. Then the girl, trying to undo the damage she has caused, assures Norma that she will bring Pollione's love back to her.

Again Norma is a woman in love. Quickened by hope, she dreams of the supplicating lover's return. "At that thought," she breathes, "the bright sun smiles as in my first loved days of happiness."

Pollione flatly refuses. And now, in the full fury of a woman scorned, Norma decrees war. "Like ripened corn beneath the sickle," she rages. "shall the Roman forces fall!" But where the sacrifice to consummate Irminsul's rites? "Never," answers Norma, "did this dread altar lack its victim."

At that moment Pollione, surprised in the temple of the virgins, is dragged before the priests and the multitude clamors for his blood. Norma seizes a sword to strike; but she cannot. She hedges, begs time to question the prisoner. Instead, she pleads and bargains for his love, promising life and freedom if he will but renounce Adalgisa. Still he refuses. Norma threatens to sacrifice Adalgisa; "through her heart I shall strike thine!"

Then, in the last scene, occurs a situation so frequently met with in real life. Norma has summoned priests, bards and warriors, but she cannot bring herself to point out the victim. Caught in an emotional jam, she suddenly points to herself; she has broken her vows and the penalty is death. She mounts the pyre, to be followed by Pollione, as suddenly swept up by the same burst of emotion.

Giovanni Martinelli will be our Pollione in Saturday's performance and Bruna Castagna will portray the bewildered Adalgisa. Others in the cast will be Ezio Pinza, Thelma Votipka and Giordano Paltrinieri. Ettore Panizza will conduct.

A fine new set of World Encyclopedia in twenty volumes has been placed on the reference desk. This encyclopedia is of special value to the student. Also there is a new Century dictionary in two volumes.

About 75 books have been returned from the bindery where they have been made as good as new. The following list has been ordered and will soon be in circulation:

E. F. Benson, All About Lucia; Norman S. Bortner, Bond Grayson Murdered; Elizabeth Borton, Pollyanna's Door to Happiness; G. D. H. and Marg. Cole, The Last Will and Testament; Allene Corliss, Summer Lightning; L. A. Cunningham, Fog Over Fundy; M. G. Eberhart, Danger in the Dark; N. A. Ellis, Murder in the Ruins; A. E. Fielding, The Case of the Two Pearl Necklaces; Cortland Fitzsimmons, The Whispering Window; Elizabeth Prayne, Too Good to Lose; Francis Gerard, The Concrete Castle Murders; Grace Bose Heyward, Lost Morning; Duane L. Hill, The Substitute Guest; Paul Horgan, The Return of the Weed; Helen Hull, Candle Indoors; Harry S. Keeler, The Wonderful Scheme of Mr. Christopher Thorne; Kathleen M. Knight, The Wheel That Turn-

ed; Lida Larrimore, Two Keys to a Cabin; Wm. C. MacDonald, Trigger Trail; George Marsn, The River of Skulls; Edison, Marshall, The Stolen God; C. S. Montayne, Moons in Gold; E. P. Oppenheim, Spies and Intrigues; Eliz. S. Payne, Something to Remember; Eden Phillpotts, The Anniversary Murder; Mary Raymond, With All My Love; Helen Reilly, Dead Man Control; John Rhode, Murder at the Motor Show; Captain Blood; Helen Todd, So Free We Seem; W. C. Tuttle, Hashknife of the Double Bar 8; R. A. J. Walling, The Corpse With the Floating Foot; Valentine Williams, The Spider's Touch; Katherine Wolffe, Tall Man Walking; W. MacL. Raine, To Ride the River With; Raiph Connor, Rebel Loyalist; A. A. Archer, Three Men Murdered; Ruby M. Ayres, Our Avenue; Faith Baldwin, That Man Is Mine; B. M. Bower, The North Wind Do Blow; Janet A. Fairbank; Rich Man Poor Man; Philip Gibbs, Cities of Refuge; Clarence B. Kelland, Spotlight; J. P. Marquand, The Late George Apley; E. P. Oppenheim, The Dumb Gods Speak; Stuart Palmer, Omit Flowers; Jean Randall, Maid of Honor; Sax Rohmer, White Velvet; Albert P. Ter-

hune, Unseen; Marg. Widdemer, This Isn't the End; Webb Miller, I Found No Peace; Beverly Nichols, Fool Hath Said; George L. English, Getting Acquainted With Minerals; Dorothy Aldis, Time at Her Heels; Edgar R. Burroughs, The Oakdale Affair and The Rider; Alice Ross Colver, Only Let Me Live; Warwick Deeping, These White Hands; Ruth L. Dobson, Straw in the Wind; Esther Forbes, Paradise; Louise P. Hauck, Without Charm Please; Royce Howes, Night of the Garter Murder; Philip Ketchum, Death in the Library; Clifford Knight, The Affair of the Scarlet Crab; Fanny H. Lea, The Four Marys; Helen T. Miller, Let Me Die Tuesday; Olgo Moore, Wind-Swept; Kathleen Norris, Bread Into Roses; Nelson C. Nye, The Leather Slapper; Norma Patterson, Try and Hold Me; Agnes L. Provost, A Man There Was; William M. Raine, Bucky Follows a Cold Trail; Conrad Richter, The Sea of Grass; Dorothy L. Sayers, Buzman's Honeymoon; Elinore C. Stone, Fear Rides the Fog; Ben Ames Williams, Crucible; Pamela Wynne, Leave It To Love; Ladislao Szekely, Tropic Fever; Earl Derr Biggers, Charlie Chan's Caravan.