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At Our House . . .

Hot Sunday

By MARY TINLEY DALY

Mid - morning temperature reached for 100, humidity high, D. I. (Discomfort Index), awful.

Home from Mass, we started breakfast. Clothing stuck to us, orange juice grew tepid, bacon refused to crisp, eggs wilted, toast grew limp, coffee had no stimulus. To add to the general stickiness, somebody had spilled jelly on the kitchen floor.

"It's HOT" somebody commented. "Want to go fishing? play tennis?"

The very thought was repellent.

"Let's go swimming," from somebody else.

"Yeah? In what?" from another. "MY bathing suit you loaned your friend Helen. Well, Helen never brought it back. Now that's . . ."

"Quit wrangling," the Head of the House looked up sternly from the Sunday paper. "Who wants to go to the ball game. Going to be the best this year."

"Seems to me," Ginny piped up, "that what would be fun is a family picnic at Playland. They've got a new roller coaster, miles long, with dips like this . . ." she illustrated with a sweeping dive of her arm that knocked over a glass of milk.

"I didn't mean to," Ginny was close to tears as she mopped up the sodden mess.

DISHWASHING was desultory, argument continuing over where "we" would spend the stifling afternoon. In the background, Markie's hi-fi roared out tunes from "My Fair Lady." If there's anything more annoying than sappy love songs on a hot Sunday, I've yet to encounter it.

Irritation quotient, too, was at its ultimate.

"O.K.," I announced, wringing out dish sponge that felt about the same as I did (except that it sprang back). "You may go fishing, ball gaming, roller coastering, or curl up with a hot game of tennis, I'm going to stay home and relax. I may sit and read. I may just sit."

"Heat, maybe?" Markie mouthed over my head at Mary. "Could be," Mary shrugged.

"Togetherness" — you can have it, I thought as they left for their steamy pursuits.

The house became peacefully and heavenly calm. A cool shower and stretch out in our one air-conditioned bedroom . . . effort to read the book I'd been trying to get to for days . . . knockout.

Drifting back to consciousness, the welcome quietude of the house seemed like an enveloping aura. The scene of the morning came back as a memory of a distasteful dream. Why had I been so impatient? When the children were little I'd often been impatient. Don't the years and prayers teach one to overcome faults? Evidently not.

TODAY, ALL the family had welcomed me into their fun, and my declining had been quite a little less than gracious. Well, I had my Greta Garbo, "want-to-be-alone" wish. And I liked it. Would I want it tomorrow and tomorrow and tomorrow?

Certainly not.

Body and mind refreshed, I picked up the book and started in the midst of Chapter Four: "My prayers were answered and finally there was bread again. I gave thanks to the Lord. Breaking the bread and slowly eating it, I felt the weakness of my body replaced by a new surge of hope."

Well, my family were not starving. But to come home hungry and have nothing but snacks? Wipe up that jelly from the floor, boil potatoes for salad, oven fry two chickens, skin and chill tomatoes — might as well stir up a cake since the oven was on anyway. The kitchen became a small inferno but somehow the "Discomfort Index" dropped to nothing.

Before the hungry horde descended, the house was once more comparatively cool, so was the food — and even the contrary mother of the household.

During supper, everybody told of the fun the afternoon had brought, each thinking that he or she had chosen the best. The hi-fi resumed its score of the morning, "My Fair Lady" — actually pleasant background music!

"And how about you, Greta Garbo?" Markie asked with a wink. "How was your day?"

"Perfect I answered honestly.

Family Rosary Radio Program

Friday, July 17—Max Strassner, Holy Family.

Saturday, July 18 — Francis M. McDonough, St. Augustine's.

Sunday, July 19—Joseph Entress, Holy Ghost, Coldwater.

Monday, July 20 — Vincent Cirrincione, St. Monica's.

Tuesday, July 21—William E. Kelly, Corpus Christi, accompanied by members of the Knights of Equity.

Wednesday, July 22—Representatives of Xavier Club of Holy Cross.

Thursday, July 23—Representative of Rochester Products Div. of General Motors.

Hackett-Latus Wedding Held

MRS. JOHN B. HACKETT

Patricia Ellen Latus, daughter of William Latus of Genesee Park Blvd., and John B. Hackett of Flushing, Long Island were married at Our Lady of Good Counsel Church on July 11. The groom is the son of Mr. and Mrs. Francis E. Hackett of Utica.

The Rev. Francis J. Taylor, cousin of the bride and pastor of St. Boniface Church, officiated.

Mrs. John B. Skehon was matron of honor and Miss Adleaide A. Finch, bridesmaid. Carol Ann Hackett and Teresa Hackett were flower girls.

Francis J. Hackett was best man for his brother and ushers were John B. Skehan and John Doyle.

Among Women

Mt. Carmel

By MARY LENNON SNYDER

During this week when the feast of Our Lady of Mount Carmel is celebrated it is worthwhile to re-state the importance of the Brown Scapular. In rereading an little phamphlet entitled "The Popes Enrich the Scapular" I underlined some points I should like to pass along to readers of this column.

Speaking of the "toties Quoties" indulgence which Pope Leo XIII granted in 1892, the author states, "the Holy Father's purpose in granting this favor was, as he stated it, 'to increase more and more among the faithful devotion and piety towards the most Blessed Virgin Mary of Mt. Carmel, whence flows the richest and most wholesome fruits for the soul.'

"SPEAKING OF the Scapular Promise, Blessed Claude de la Columbiere, Jesuit confessor and associate of St. Margaret Mary Alacoque, wrote in the 18th century: 'In that celebrated Promise, Mary reveals all the tenderness of her heart.' The Church has made her own the opinion of Blessed Claude, for in word and action the Popes have enthusiastically called attention to Mary's gift.

"The Church's love for the Scapular is shown again in the fact that the Scapular Feast is officially celebrated by the whole Catholic world. The Brothers of Our Lady of Mount Carmel have their own special calendar of Feasts; in this calendar are included 25 separate Feasts of Our Lady.

"Some of these are not kept by the whole Church, but since 1726 the anniversary of July 16th has been shared by all Catholics. It bears the name 'Solemn Commemoration of the Blessed Virgin Mary of Mount Carmel'—a commemoration, or a remembering of everything Mary has done for her children of Carmel, but particularly the glad recalling of her Scapular gift, given on July 16, 1251.

"The Scapular ranks with the Rosary as being the only other Marian gift to be so commemerated on the Church's universal calendar.

"BUT THERE is one evidence of Papal interest in the Scapular, apart from the two great Promises, this fact is the most outstanding thing about the Scapular.

"I am referring to Scapular-wearers. 'In order, to promote the Scapular devotion and bring as many as possible under the mantle of Mary's special protection, Popes Clement VII and Clement X decreed that all who wear the Scapular participate in a special manner in the fruits, not only of the spiritual works of the Carmelites to whom they are united as a confraternity, but also of all the good done throughout the whole world.

Of the many quotations given from the writings of the Popes I shall conclude with that of Pope Benedict XV:

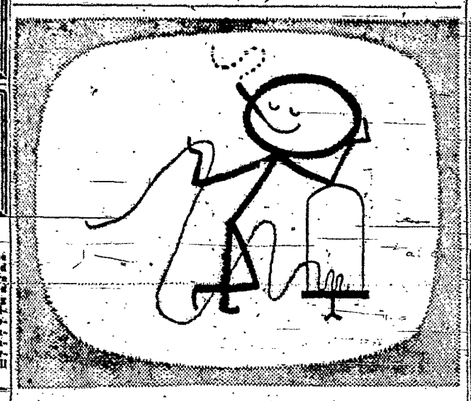
"Let all of you have a common language and a common armor; the language, the sayings of the Gospel; the common armor, the Scapular of the Virgin of Carmel which you all ought to wear and which enjoys the singular privilege of protection even after death."

The Third Order Secular of Our Lady of Mt. Carmel, 10 Pleasant Street, Rochester 4, New York will, I am sure, be glad to send you a Scapular if you wish one; or you may send to my address, 43 Grant Ave., Auburn, and through the generosity of the Carmelite Third Order of Auburn I shall send you one. But please do not send any money. Just a self-addressed stamped envelope is requested.

Teen-Age Version Of Adult Western

Wilmington, Del. — (NC) A movie described as a "teen-age version of an adult Western" is being made by the Catholic Youth Organization of Corpus Christi parish in suburban Elsmere.

The movie is being produced as a cultural project. It will be in color, have a cast of 40 boys and girls, a sound track and musical background.



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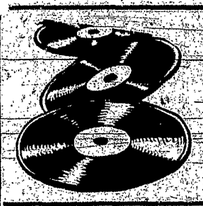
Opera

By JOSEPH McLELLAN



MOZART: Le Nozze di Figaro. Cesare Siepi, Hilde Gueden, Lisa della Casa, Alfred Poell, Suzanne Danco, Fernando Corena; Vienna State Opera Chorus, Vienna Philharmonic Orchestra, Erich Kleiber conducting (London stereo CSA 1402, monaural A 4407, 4 LPs with libretto).

The monaural version of this performance, which has already been available for some time, is widely recognized as one of the finest musical offerings available on long play records. The new dimension of stereophonic sound presents the same great performance with vastly increased dramatic and musical impact — vivid stage presence for the voices, clear and delicate definition for the ensemble singing and for the orchestra.

If there is a weak point anywhere in the cast, it is probably in Suzanne Danco's Cherubino; but even at its worst the singing is much better than adequate. At its best (in Siepi's impeccable singing and acting of the title role) this production is magnificent, and the general level of the singing is excellent.

The sensitive and carefully-paced conducting of the late Erich Kleiber was largely responsible for this near-perfect production, but all hands, including the orchestra, singers and recording engineers, deserve applause.

The value of the music hardly needs to be mentioned. "The Marriage of Figaro" has often been called "the greatest of all comic operas," and except for another composition about the same characters, Rossini's "Barber of Seville," it has virtually no serious contenders for the title.

MOZART: Le Nozze di Figaro (Highlights)

Elizabeth Schwartzkopf, George London, Sena Jurinac, Irmgard Seefried, Erich Kunz; Vienna State Opera Chorus, Vienna Philharmonic Orchestra, Herbert von Karajan conducting (Angel 35326).

Cesare Siepi, Hilde Gueden, Lisa della Casa, Alfred Poell, Suzanne Danco, Fernando Corena; Vienna State Opera Chorus, Vienna Philharmonic Orchestra, Erich Kleiber conducting (London stereo OS 25045, monaural 5439).

A few months ago, there were no one disc highlight versions of this opera listed in the catalogues. Now, listeners have two outstanding sets of selections to choose from. From the viewpoint of performance, either of these productions deserves high praise. If one must choose between them, the preferred version will probably be the Angel production, for most listeners.

There are two reasons for this: 1. Angel offers much more of the music, including the overture which is omitted by London; 2. In Elizabeth Schwarzkopf, Sena Jurinac and Irmgard Seefried, Angel has three of the finest Mozart sopranos in the world. In spite of these advantages, the London version offers strong competition.

It includes less material, but the performances are outstanding and the sound reproduction is somewhat better. Also, London offers a stereo version, while Angel is available only monaural.

The strength of one version differs considerably from that of the other. Both have the same orchestra and chorus, but otherwise their virtues are quite diverse, with London's main appeal found in the male and Angel's chiefly in the female voices.

Although the Angel selections are more numerous and perhaps better chosen than London's, both versions include all the absolute musts. London's monaural release has the Bartolo aria "La Vendetta," very well sung by Corena, which is omitted in stereo.

IN BRIEF: If you want the better Figaro, choose London. If you want the better Countess and Cherubino, choose Angel. Either version is a good investment. Angel includes significantly more material.

PUCCINI: Madama Butterfly. Renata Tebaldi, Carlo Bergonzi, soloists; chorus and orchestra of the Accademia di Santa Cecilia, Rome; Tullio Serafin conducting (London stereo OSA 1406, 4 LPs; monaural A 4337, 3 LPs; with libretto).

Tebaldi acts well enough, but she is hardly the most convincing Butterfly on records. With this criticism out of the way, we can give unreserved praise to the singing, acting, conducting and recording of this performance. For pure vocal artistry, there is no Butterfly available on records equal to Renata Tebaldi's performance. The vocal climax in this, her second recorded "Butterfly" is naturally "In Bel Di," but the entire weight of the opera rests largely on her shoulders and she carries it magnificently throughout.

The supporting cast is thoroughly competent, particularly Carlo Bergozi as Pinkerton. This somewhat ungrateful role is hardly the ideal showcase for his fine tenor voice, but he fills all its requirements most satisfactorily. His other accomplishments, by the way, are well displayed in a new recital recording, of which more in a later review.

IN BRIEF: The role of Butterfly has probably never been sung better, from a purely vocal point of view.

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