Christmas Skit a la Juniors

Tops Class Day

The Junior class contributed to the Christmas spirit, Dec. 19, their special day.

The entire student body formed a candle procession into chapel for the 6:30 Mass which was offered for the Sisters' intentions at the request of the student body.

Last night Calaroga dining room and the Sisters' dining hall took on a festive air. The center of attraction was the nativity scene.

After dinner the Barry Sisters and students were entertained by the Junior class. The program included a Christmas skit, portraying the spirit of Christmas in the Nativity scene.

The entire student body joined in singing old and new Christmas carols.

Santa arrived with his bag of gifts. The Sisters received a new electric I.B.M. typewriter. Father O'Leary and Egan were not forgotten by Santa.

Barry Presents Annual Yule Gift To Miami: Students' Traditional Christmas Triptych

"When thou makest presents, let them be of such things as will last long; to the end they may be in some way immortal, and may frequently refresh the memory of the receiver."—Fuller.

With these thoughts in mind Barry College offered its traditional gift of the Christmas Triptych to Miami on Dec. 17, at 8:15.


The Christmas Triptych was composed by Sister Mary Denise, O.P., formally of Barry's Music Department. The Christmas Story was told in music, presided over by Sister Maureen, and the pantomime was directed by Sister Marie Carol. The Triptych, as the name signifies, was given in three maturity sequences: The Annunciation, the Visitation, and the Birth of Christ.

Load singing roles in the Oratorio included Jeanne Tivan as the Blessed Virgin Mary, Mercedes Molina as the Angel Gabriel, and Mary Kate Frost as Joseph. Other soloists included Martha Schwandt as the Angel, Julia Bardoly as a Shepherd, and Martha Suguitan as St. John. The three kings were portrayed by Virginia Custrell, Martha Suguitan, and Diane Dupuy.

The pantomimic depicting the Christmas story was narrated by Patricia Bourke. The part of the Virgin Mary was carried by Natalie McNoisy, and Joseph by Arlette Arango. Kay Conrad, July McNoisy, and Alice Heindel portrayed the three kings; their attendants were Nitya Chivramch, Joyce Brennan, and Carol Blume.

Madeline Colberg, Kathy Per-ridge, Lucille Moss, Camran Bat-ty, Nancy Booth, and Lori Ciano portrayed shepherds, while the parts of angels were played by Barbara Parison, Kathy Ray-side, Gigi Wassennien, Kay Lombardi, and Lillian Abudo.

The stage manager was Lori Ciano. Terry Franzak was in charge of lighting.

Lori Ciano, Patricia Brecht, Norma Nightlinger, Terry Fran- zak, Lois Butler, Madeline Col- berg, and Michele Moran were responsible for the set design.

Students Present German Program

A film of Mozart's master opera, "The Marriage of Figaro," a puppet show, and a group of German songs were presented by the German Department at Barry College on Dec. 13 at 7 P.M. in room 120. The film had German dialogue and English subtitles.

Jeanne Tivan sang Schu- mann's "Ich grele nicht," and Susan Burke and Martha Sugui-tian presented a puppet show en-titled "Elle Haus mic im Frau" which included three German songs: "Schon ist die Junged," "Kommeliebigau," and "Trink, Bruderiein und Trink."
"There's plenty of time left before Christmas. Buy your wrapping papers, adorning your little package of immortality with color and good cheer. Do not pore over it—the run of the twine made of Rosaries for the poor. The gimlet to use, for all Masses and Holy Communions for peace, and hang bells of aspirations to the ribbons.

"But most of all, spray it with the aroma of love—and at midnight Mass when the tinkle of the Consecration bell reaches your ears, you can adulate your newly born Lord and present a little gift to come to theCLI9."

\[47\]
Where North, South Part for white sand

All right, so we haven't got snow.

Who needs it? Cold damp stuff. And didn't you come to Miramar to get away from such snow-bound traffic and slick pipes?

If you didn't, snub your pre-frostbitten nose at Floridians because they're going north away for the holidays.

We thrill to getting out into brick—but sunny—air to do our shopping. We don't like wearing bulky coats while hiding them under bulky coats. Why, some of us even prefer swim suits to skating sweaters. But if we have the wintry whim, we can go ice skating. A Miami Beach hotel offers a comfortably air-conditioned rink.

Silver bells, rung by pink faces, rattle as the Christmas lights flash. Santa, also jingle on our street corner. The little children who have never seen snow are not stricken from Saint Nick's detalles, you might want to rent for detail.

We don't misunderstand. We appreciate visions of sugar coated countrysides and cozy hearths. Really, however, a white Christmas isn't the only bright Christmas.

Miami is not a deserted ghost town during the holidays. She isn't inhabited by sickly sissies who can't afford to juggle stick and stone. Yes, you can, of course, find it at her supper clubs. Movies such as "West Side Story," and "El Cid" are sponsored their annual Christmas vacation, "Toyland in the Sky" is built annually. Fine for kids, maybe, but not for a big, busy sleet.

On problems of God, Men, and soul. If the idea is elevated toward its realization. Only violate standards in order to...
Let us look at Simon carefully. His acts might be classified roughly as 1) indifferent acts (like floating, though I suspect even that has some meaning in primitive symbolism); 2) acts of suffering (both passive and active); 3) acts of charity to the other's neighbor. Is Simon who helps with the huts; Simon who volunteers to return through the forest alone at night to take a message to Jack; Simon who retrieves Piggy's glasses at a moment when Jack has the assembly frozen with fear. Is Simon who prophesies that Ralph will return home, Simon who struggles above his exhaustion to climb the mountain, Simon who returns with the good word which, if heard, would make it possible to resume fires on the mountain. It is Simon who is privileged to suffer from the beast's blows; Simon who gives his life for the cause, but cannot tell his message but the boys "see"—after Simon's death. They see the beast blow out to sea. And now they know that the beast is out there.

Having isolated and observed these actions of the character Simon, the task of the critic is to interpret. Simon is obviously appointed to stand for something gravely significant. This something will have in general to be a good, a goodness that belongs to heroic sanctity. He has heroic love and courage, manifested on several occasions: the solitary return through the forest, the bearing of Jack over Piggy's glasses, the climb to the mountain, the return.

Simon, moreover, is open to receive pain. He has an affiliation (to which he never returns) with which he suffers and apparently has suffered distress and shame. In his childish efforts to do good he invites humiliation, scorn; the boys trespass vulgarly on some inner sanctuary which Simon himself scarcely understands. When he tries to explain, his effort falls about him in ruins. In the privileges that are his: to understand the Beast, to bear the message, he suffers heroically. In his hidden retreat he suffers the agony of knowing evil as he suffers from the flies that light "by his runnels of sweat" and drink. Black, iridescent green, without number they torture him while his gaze is held "by that ancient, incalculable recognition" (171). And in his struggle the forest echoes "with the parody of laughter." The Lord of the Flies becomes the devil of the St. Francis St. (Ch. 4), "Get back to the others and we'll forget the whole thing." But Simon does not move. What is the devil suggesting? That Simon admit his power? Simon admits nothing. He plows the dark earth of "one of his times." It is after this that he makes the climb to the mountain where he unites the strings and frees the dead and beheading body of the parachutist. Then he staggered down the mountain an into the center of the bestial orgy that will beat him to death. Immediately following, the body of the parachutist is blown out to sea.

After the death of Simon, Ralph "sees" the evil in himself. The story now moves quickly; Piggy is killed and Ralph is alone to maintain the dignity of human-ness. On the literal level, he is a child and afraid; on the symbolic level he believes to succumb to the evil that Jack represents. He will be hunted to death—if need be. But need does not arise for this extreme sacrifice because help comes from Piggy (we know, depend on him without knowing that he himself is rightly-intentioned). His salvation has been paid for at a cost of agony and incredible suffering. Simon is a symbol of that suffering.