BARRY COLLEGE CO-FOUNDER DIES SUDDENLY

Barry Students Honor Sister Benedicta Marie

by JULIEKENNEY

On Thursday, March 29, a special assembly was opened by Miss Mary O'Connell. Father O'Leary led the opening prayer and the "Star Spangled Banner" followed.

Kathy Hartnett, the senior class president, presented Sister Benedicta Marie, O.P., to the student body. Kathy explained that Sister Benedicta Marie has been the vicar general of the Dominican Sisters for 28 years, and since 1957, she has been the president of St. John's College, Barry's sister college, in Adrian, Michigan.

Kathy announced that "off to start a bit the music, drama, and English department would present a 'variety' show."

Under the direction of Sister Maura, O.P., 42 members of the Tara Singers opened the program with "Welcome"—an anonymous, "Let There Be Music," Williams, and "Terribola"—a folktune. As an encore, the chorus sang "Tonight" from West Side Story.

Word portraits of Our Lady were given by Peggy Fillaway, Jane Simons, Regina Donata, and Dulcie Moe. The readings were "This is the Boy" by G. K. Chesterton, "The Reel of God" by Carol Howrlander, "The Fourth Station" by Paul Claudal, and selections from "Akathistos Hymn"—Johanna and Molly.

Sister Robert Louise, O.P., head of the English department, then opened the freshmen class on the classics. Sister explained that the program of the freshman class has undergone a change this year, and in order to prove it's worth, she devised a "quiz program." Without preparation, questions on the classics were answered by the audience.

This is the text of the award bestowed on Mr. Thompson.

Another feature in the career of DORAINE and ELLIS is their guest performances with symphony orchestras. Their entire program is scored completely for full symphonic accompaniment, making it one of the most unique pop concerts available to symphonies.
Walk the Straight Line

by ELAINE CASTRO

On a campus such as this where the student population consists of women, women, and more women, a personality observer has an excellent opportunity to study those traits most particular to women. One of the most evident but underlying traits of a woman is distrust. She places much value on her feminine intuition about who is and who isn't to be trusted. This highly prized gift of intuition serves many and varied purposes.

Upon meeting a newcomer she senses whether or not the newcomer will fit in with the group, what type of background she has, and how much she is skilled in touch competition she will offer as far as the opposite sex is concerned. Here intuition can always guide her opinion because, after all, first impressions are lasting. In the same way, the intuitive warns us not to trust our friends by turning our backs because all our secrets will be in no time dispersed over campus; also all our worst traits will be brought out of their owners and thrust in our faces until nothing remains of us except an ugly monotony of the true likeness.

Of course there are all extremes, but just think how much we do rely on trust others. Can we honestly turn our backs and feel someone there whom we trust and whom will guard our reputation? No? Well then, why, let's look at ourselves. Can we honestly say we resist temptations to knock our friends down by turning our backs because all our secrets will be in no time dispersed over campus; also all our worst traits will be brought out of their owners and thrust in our faces until nothing remains of us except an ugly monotony of the true likeness. Here intuition can always guide her opinion because, after all, first impressions are lasting. In the same way, the intuitive warns us not to trust our friends by turning our backs because all our secrets will be in no time dispersed over campus; also all our worst traits will be brought out of their owners and thrust in our faces until nothing remains of us except an ugly monotony of the true likeness.

Let's Not Lose Our Impulse

To Purchase an Easter Bonnet

by JANET COPUZELO

The bathing suit is replacing the Easter bonnet practically and metaphorically.

Today we are more likely to spend a spring savings on beach attire than on a new hat. We can always wear last year's model, much do we really trust others? Can we honestly turn our backs and feel someone there whom we trust and whom will guard our reputation? No? Well then, why? Let's look at ourselves. Can we honestly say we resist temptations to knock our friends down by turning our backs because all our secrets will be in no time dispersed over campus; also all our worst traits will be brought out of their owners and thrust in our faces until nothing remains of us except an ugly monotony of the true likeness.

Season's Fashions

Mark New Trend

Easter soon shall be upon us and with it the following pointers in mind:

First of all think of versa-dresses with hip jackets are very light on all shades of peach and pink.

Basic dresses are always on top of the list with co-ordinate pink.

Rings

Strengthen Junior Class Bond

Have you noticed what the jewelry stores are sporting on their right hands lately? Well, if you haven't you might want to. The class rings were distributed. The rings were given out at 7 o'clock, and were blessed after Mass. The traditional Barry ring is gold with a large, square black onyx in which B C is inscribed. Off for the ceremony the class had breakfast near the top of the Columbus.

Science Recruitment

by SUSAN BURKE

Wide-eyed freshmen are not the only ones who can have an campus. College aspirants from nearby high schools came in and out of Barry's Science building last month to be personally introduced to the glare and quiet beauty, every tree and rose on our well-manicured campus. Many of these boys and girls are Barry students vaguely associated with our first visits to the campus.

The girl that "goes to college"; a phenomenon in the eyes of high school sophomores. Marvelously adult, Intelligent. So durable. Free. And elusive, but implied of course. Flying home for the weekend, pizza parties in the dorm,_iove mixes, college men, sports cars, ma­cara, A-shaped dresses. Oh! to be a sugar bowl girl now that Lis­cayne is here!

A group of sixteen-year-olds cautiously surveying our hallowed grounds is inspired to the Barry girl to whom free access to the campus means she has ceased to be a novelty.

The poor neglected skeleton in the100-bulb basket shaken two hundred times, and the specimens brought a few squeals of wonderment. "Who do you think to be a re­search chemist in a big lab." She has to take quite a lot of chemis­try and physics. "What do you do in chemistry?"

"I don't care what you say," the little girl in very high heels, making up for the security she actually was not receiving from her shoes, "this is still a beau­tiful place. The only way you can swim go to the library skip a class when ever you like." Well, not exactly.

Conversation stopped in the megaphone, the un­pressive silence that always hugs that green strip before the mall. It floated on the air. The board, when a red Corvette swang around the mall and stopped ab­ruptly and effectively across our path.

Yes, it was all typically, won­drously real, but still really quite a bit of the vault. It's time to dust some of those frothy girlish dreams of pink and white striped dresses and gardenias. It's time to buy a new hat.
Symbolism Makes The Scene

The symbolism in the recent Playhouse production, Royal Gambit, has been the subject of much discussion. Much of it was contributed by Lori Ciano and the scene design class with their interpretation and analysis of the forms of scene design much in use today. This is a highly selective form which tries to give the essence of a play rather than to merely show a place. Just as the actors study the script so does the designer. The first hint for an image or symbol of Royal Gambit was found in the title. Gambit is an opening play in chess in which the first player offers to sacrifice a pawn for advantage in position.

The immediate temptation was to make the stage a chessboard. However, a stage setting is for actors, and a flat floor marked with squares of black and white would never adequately help the actors do all they are required to do in Royal Gambit. Therefore, the squares were retained but used as a background. The levels which the director could use to suggest the position of the actors psychologically or symbolically as well as geographically.

The chess symbol was further incorporated into the arches, which had a design suggestive of a "royal" setting, upon which could be seen a black and white checkered tablecloth in the form of chess pieces. To retain the black and white of the arches, the floor was white and the wall was set against black drapery.

Of course one begins to see the persons on such a set as chess pieces. Symbolically Henry became the "white king" of his wives the "white queens". Katherine Howard, which he is, in this play, a sort of modern "everyman", the costume chosen was a black tuxedo with tails and a white tie.

The queens, the author indicated in his introduction, should suggest "19th century styling, the passage of time from the renaissance to the present." This is a rather large order, so very small details such as sleeves, stoles or caps over a basic white gown were used to denote these characters.

Although black and white is dramatic, its use on both set and costumes might easily become monotonous. It was therefore decided that the color of the gown of each wife should be a symbol of a different color. Gold was used for Katherine of Aragon, since she was the true queen; deep pink as symbol of love for Anne Boleyn; a soft blue, associated with fidelity and aristocracy for Jane Seymour; a neutral green for Anne of Cleves; pale yellow for Katherine Howard, and lavender for Kate Parr, who was a widow.

Further color was used in the Cross which was the deep red of love and of blood. The same color was used for Katarina of Aragon, since he is, in this play, a sort of " EVERY MAN". The immediate temptation was to make the stage a chessboard. However, a stage setting is for actors, and a flat floor marked with squares of black and white would never adequately help the actors do all they are required to do in Royal Gambit. Therefore, the squares were retained but used as a background. The levels which the director could use to suggest the position of the actors psychologically or symbolically as well as geographically.

The chess symbol was further incorporated into the arches, which had a design suggestive of a "royal" setting, upon which could be seen a black and white checkered tablecloth in the form of chess pieces. To retain the black and white of the arches, the floor was white and the wall was set against black drapery.

Of course one begins to see the persons on such a set as chess pieces. Symbolically Henry became the "white king" of his wives the "white queens". Katherine Howard, which he is, in this play, a sort of modern "everyman", the costume chosen was a black tuxedo, with tails and a white tie.

The queens, the author indicated in his introduction, should suggest "19th century styling, the passage of time from the renaissance to the present." This is a rather large order, so very small details such as sleeves, stoles or caps over a basic white gown were used to denote these characters.

Although black and white is dramatic, its use on both set and costumes might easily become monotonous. It was therefore decided that the color of the gown of each wife should be a symbol of a different color. Gold was used for Katherine of Aragon, since she was the true queen; deep pink as symbol of love for Anne Boleyn; a soft blue, associated with fidelity and aristocracy for Jane Seymour; a neutral green for Anne of Cleves; pale yellow for Katherine Howard, and lavender for Kate Parr, who was a widow.

Further color was used in the Cross which was the deep red of love and of blood. The same color was used for Katarina of Aragon, since he is, in this play, a sort of modern "everyman".
Queen Bobbie Reigns for a Day

On March 23 the Florida Garden was the scene for the final finale of the Queen For a Day Contest as sophomore Barbara Stephens was crowned by Marie Burke, chairman of the contest. The coronation climaxed many weeks of hard work by both the junior and senior class and the candidates.

The primaries in the contest included all the contestants, namely: Kay Lombardy, Kathy Sloan, Lourdes Martinez, and Suzanne Forget from the freshmen class; Barbara, Stephens, and Mary Anne Manegold from the sophomore class; the juniors sponsored Lisette Hernandez; and the seniors, Sondra Crangi. The process of elimination required that each girl have 2,000 votes.

Five contestants received the specified votes: Kathy Sloan, Kay Lombardy, Mary Anne Manegold, Barbara Stephens, and Sondra Crangi.

After much waiting and anticipation, the final count showed sophomore Barbara Stephens to be Barry's Queen for A Day. The grandeur and honor of winning were just two of the many surprises for Barbara. She was presented a weekend for two at the Biltmore Terrace and dinner and Sondra Crangi.

The annual Spaghetti Dinner, sponsored by the Home Economics Department, took place April 11.

Dr. Harry Robert Wilson, head of the music department at Teachers College of Columbia University, will be the guest conductor at the Concert. In addition to his affiliation with Columbia, he is a nationally known choral conductor and composer of choral music. Dr. Wilson has included the Spring Concert on his schedule for several years.

This semester many new members have joined the Tara Singers bringing new voices into the talented group. But, much practice has also been involved in preparing for the Concert and in the orientation of the new members as a part of the group.

Sonia Avenue, Miami, Florida... 683 N. E. 125th St. 3203 N. W. 7th Ave.

The Nursing Department has initiated another first on the Barry Campus. Due to their being off campus so much, the nurses decided to form a discussion group. Under the chairmanship of Natalie McCleskey, the nursing students invite various faculty members to speak on the discussion of the first of these meetings Sister Robert Louise took the group through Crime and Punishment. The next month, Sister Michael Catherine discussed the role of responsibilities. The nurses are very satisfied with the new idea and hope to continue it through the year.

Tara Sings To Present Spring Concert

The Tara Singers will feature contemporary music at their annual Spring Concert on May 6. The program will include the works of Fló Feeters and Kodaly. The emphasis will be on variety with selections of art and folk music, music of the masters, and pieces from the musicals.

Dr. Barry Robert Wilson, head of the music department at Teachers College of Columbia University, will be the guest conductor at the Concert. In addition to his affiliation with Columbia, he is a nationally known choral conductor and composer of choral music. Dr. Wilson has included the Spring Concert on his schedule for several years.

This semester many new members have joined the Tara Singers bringing new voices into the talented group. But, much practice has also been involved in preparing for the Concert and in the orientation of the new members as a part of the group.

ORBITS ARE COMING SOON

The Junior Class invites you to "La Nuit Au Ciel" Sky Room DuPont Plaza May 12, 1962

Compliments of

ANGELICUS

TARA SINGERS

Barry College

Miami 38, Florida

Miss Julianne Marie Lopez

7721 S. D. 54th Court

Miami 43, Florida

U.S. POSTAGE PAID

PERMIT No. 794

MIAMI, FLORIDA

Non-profit Organization