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BEING YOUNG

Anywhere in the world today being young is different. In this changing world youth is faced with difficulties unknown to former generations. In an article which appeared in *Hearst's International-Cosmopolitan* eight writers state the international youth situation.

In England young people have lost their flexibility in society. Out of the hard times is growing an intelligent youth; "for by their discussion of politics and economics they are laying such a mental foundation as no generation ever made for itself before."

Young men and women in Italy have struggle and duty to which they may look forward. Politically, young Italians are mere puppets following the dictates of Il Duce. They have not asked themselves the question: "What are the forces favorable to life and what are the forces inimical to it?" Today the papers and magazines are filled with accounts of the Italian-Ethiopian war. Hundreds of young men are following Mussolini into the firing line.

Russian youths have grown up under harsh conditions and cramped ideas. They are very conservative and have not the "slightest talent for frivolity." The battleground claims the heart and mind of the youth of Russia.

In China young men have had more freedom than in other countries, because the individual need has been considered. With the young women, however, it is different. Youth in China has grown up in a pattern. It is waging a fierce rebellion against the old family system, but it is difficult for youth to break away from its former bondage completely. There is too, says Pearl Buck, a great deal of security for the Chinese young people which is to be envied.

"We, the young generation, believe in our mission. We have faith in our destiny. We see ourselves as the instrument of a Supreme Will." This is the philosophy of young Germans. Hitler rules the mind of German youth, who is "alive, active, and enthusiastic" for its cause. However, German youths refuse to recognize the fact of the depressing condition in Germany today.

In France there is no definitely organized "youth movement." There is, however, a movement which is powerful in its effects. "Its most obvious manifestations are a liking for sport, for social freedom, the building of physique and a new international point of view." The French youth is a realist, and he recognizes the danger threatening Europe. By nature the French are peace-loving, but the youth of today has adopted a slogan of preparedness.

"The youth of Japan contains many diversities of belief and outlook." Young Japanese are following a cause that leads them to die willingly for the Emperor. They are fighting material conditions, and are like a "smoldering volcano" that may blow the Empire to pieces.

Youth in Italy, Germany, Japan, China, and Russia is fighting for a Cause. The youth of America is "looking for a bandwagon of some sort to climb onto." We are searching for a Cause, and will support one with great enthusiasm when one turns up. American youth has faith that everything has not already been done and that all the ideas have not been thought of by others.

Shall we as American youths hold fast our faith? If we lose that, we have lost all. We have an opportunity that other youths are denied, and we must take advantage of it if we would succeed.

"The Idea of Conflict in Modern Drama" Topic Dobree's Lecture

(Continued from page one)

as well as the consequences. He illustrated his point from *Antony and Cleopatra* and from *Hamlet*. It is not simply a struggle that constitutes a conflict. It is the nature of the struggle. The test of a true conflict is its universality. In *Othello*, the question is as to whether Othello will or will not believe Iago. The dramatic theory is concerned with how each of our own trusting natures is in danger of being led into suspicion. Major Dobree suggested that the play would not be thrilling without the death of Desdemona. Again it is universality—a dreadful error is responsible for the act.

In Chekhov's *The Cherry Orchard*, there is no outward conflict. There is a struggle in the nature of the characters. What interests us the way the struggles of these people reflect on our lives. It is an immaterial matter whether the orchard is cut down. We are intensely interested in why the cutting down is a matter of such vital importance to the characters. The struggle is the playwright's technique. He must keep the interest of his audience. Tragedy is about what happens to men; comedy is about what human beings do in society. The expectation, in a prize fight "he's up, he's down," keep the interest of the audience alert. Tragedy and comedy are about man himself; therefore, man is intensely interested.

As his second point, Major Dobree showed the fortuitous connection of *ideas* and *conflict*. If there is a struggle, the ideas the dramatist uses to hold interest are important. The theme enters here. In the Greek drama, it was man and fate; in Elizabethan drama, it was the new influx of individuality; in the Restoration, it was life; in the eighteenth and nineteenth centuries, the theme was "dead as a button" because it never dealt with real things. One struggle that matters to us all is the mortal struggle—the conflict between good and evil, and we are all eager for good to triumph. The type is decided usually by the time. European drama before the War dealt with social struggles. However, it may as well be economic, philosophic, or religious. Life being complicated, cannot always be pictured directly. Hence there are perhaps two or three conflicts; the inner grows out of the outer. This inner conflict—*Hamlet* was cited—is what keeps our interest.

Plays before the war dealt with conjugal infidelity and the battle of the sexes. Here there was no real conflict—simply an opposition of principle. The characters were unpleasant egotists all trying to get the same thing. There was no conflict between good and evil.

Thirdly, conflict plays the unifying role. The right sort of conflict gives the play unity of meaning. Chekhov's plays are not strong because they lack the outer conflict. Strindberg included this outer struggle. In much modern drama there is interest on the surface with the struggle between man and machine. The vitalistic and mechanistic theories provide the conflict. Again there are eternal struggles as those which involve the church.

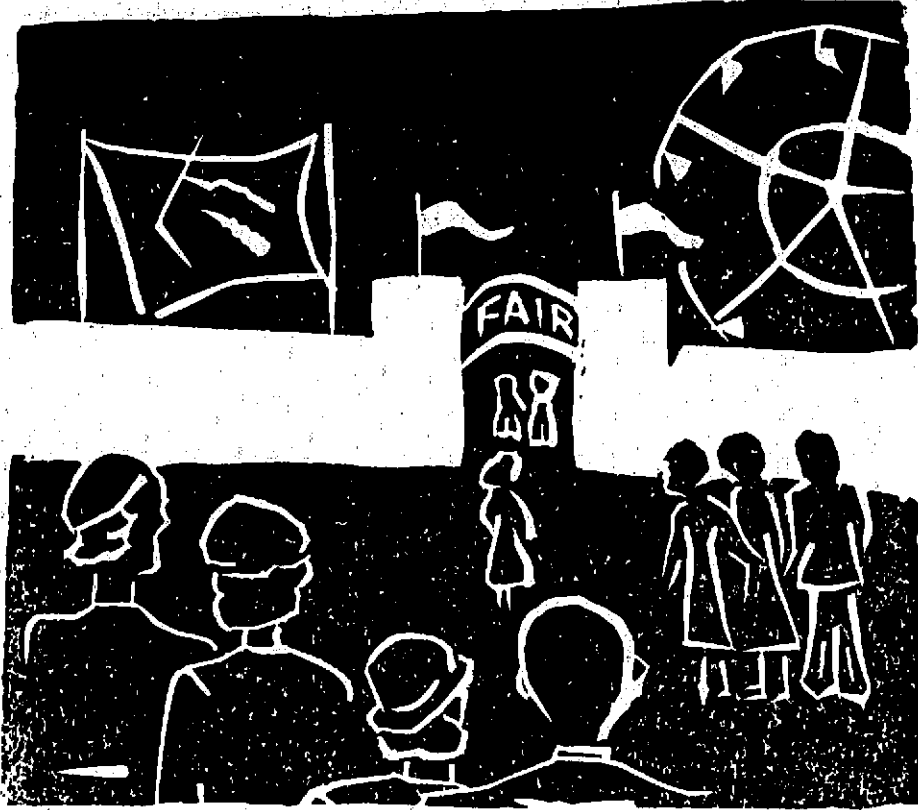
With the enumeration of these facts, Major Dobree closed, having successfully substantiated "No conflict, no drama."

Professor Spelman To Give Two Organ Recitals

Professor Leslie P. Spelman, head of the music department, will give two organ recitals in the near future. The first one will be given in New Bern, N. C., Sunday, October 27.

On November 18, Mr. Spelman will appear in an organ recital before the South Carolina Music Teachers' Association at Converse College, Spartanburg, S. C.

All's Fair



Cercle Francais Organized By Class in French 30

Students of Miss Day's section of French 20 have resurrected the pre-depression club, Le Cercle Francais, and are planning to learn more French and have fun at the same time, the third Tuesday night of each month.

Every member of the club was present at the first business meeting, Tuesday, October 8, and elected the following officers: Harriet Rose, president; Jeanne Lightfoot, vice president; Anne Poteat, secretary; Lillian Poe, treasurer; and Lettie Hamlett, chairman of the program committee. All club work will be done in French, and programs for the meetings will vary from little playlets to studies of French writers. The club will also help back the new *Alliance Francaise*. Any outsider anxious for the club to succeed financially may help both themselves and the club by buying hot dogs on Tuesday and Friday nights.

Convention of Public School Music Held at W. C. U. N. C.

The convention of music teachers and supervisors in public schools and colleges of North Carolina was held at W. C. U. N. C. in Greensboro, October 18 and 19. Three outstanding musicians were in charge of the conferences, or clinics. Guy Maier, eminent pianist of Ann Arbor, Michigan, had charge of the piano conference; Dr. J. Finley Williamson, head of the Westminster School and choir, had charge of the choral conference; and the band and orchestra division was under Prof. A. A. Harding, of the University of Illinois. One of the main events of the conference was a banquet Friday night at which all three men spoke. The chief work of the meeting was the laying of plans for the spring contest and music festival of graded schools of the state. Mr. and Mrs. Spelman, Miss Mary Lee, and Miss Ragna Ottersen attended the convention as Meredith delegates.

Fair - THEE - Well

By KATE COVINGTON

From the moment I got hard knots in the shoe laces of my most comfortable oxfords streaking down to the departing bus to the time when I fell up three flights of Dorm. B steps, I reveled in the idea of big pink feathered dolls, monkeys on walking sticks and cotton candy. I walked awfully haggard when it was over but not so bad as one young lady who pitched herself in the middle of her bed and slept all night with her hair in a turned-over bottle of fingernail polish!

It must be that gregarian instinct popping out in us that makes everybody wend his way to the fairgrounds and mingle with throngs of the dirtiest, happiest, grimmest people from everywhere, and gleefully patronize gambling joints, and buy comical hats, and eat strange concoctions, and ride breath-taking devices . . . and love it!

It's all in the game, I know, but as Dot, Susan, and I stopped to gaze at the man-eating cannibal executing an Indian war dance, the crier called, "Ladees and gennilmen, in order that you, who've been s' kind as ter stand out hyar so long may not feel yer time wasted, for the next three minutes can buy yer tickets for 15 cents instead of a quarter! 15 cents for the next three minutes! Step up, folks!" We wandered on to the midget's platform, in time to hear: ". . . until the phonograph stops for ten cents! Folks! One dime! Start 'er up, Sam!"

We saw one proud mother bodily

grab her "Margret" from beside the cage of a sleepy looking animal with the threat that she'd never bring her again, while "Margret" peered still more curiously at him.

The cotton candy gentleman suggested that we buy his wares and use them for powder puffs. We stopped near the tin-type photographer, and a high schooler yelled my name. I looked up in surprise, only to be toned down a peg with: "Not you, pie-face!" Whereupon I burroughed through the crowd.

It was almost five-thirty and having ridden everything but the loop-the-loop, we decided now nothing to speak of (or not to speak of) we would buy a hamburger and cake and then catch the six o'clock bus back to th' Glue Factory. So we ambled into a nifty looking joint and purchased sustenance thereof. Laying our ten cents on the counter, we prepared to walk out into the beauty of the late afternoon. Or sumpin'. We were mistaken. A ruby-lipped maiden quoth: "Twenty cents, please." With sinking hearts we gave our all.

Oh Muse, where wert thou? We emptied the sand in our shoes before we set forth on our little walk, which was well. It wasn't very far, really, and the vision of those dishes we'd have had to launder in the hamburger joint lent zest to our footsteps as we lumbered along. We arrived just in time to bite a point on the pencil which had rolled under the table and sign in by six. Ah, Fate.