

The Twig

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MARY STEWART

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THE COLLEGE IN ADJUSTING PERSONALITIES

In his recently published book, "The Return to Religion," Mr. Henry C. Link, a noted psychologist, discussed various cases of personality maladjustments which have come to his attention. Particularly interesting to him were the people who had all the things that seemingly lead to a normal well-adjusted life—happy home relations, normal intelligence, good appearance and so on—yet who were tremendously unhappy because they lacked the ability to make friends and to take an active part in the life surrounding them. In contrast to these, were people who had exactly the same advantages, but were normal and happy in possessing numbers of friends and secure places in the communities in which they lived.

The difference in these lives—one type successful and the other a failure—the author ascribed to the ability of one to focus his effort and attention on some point outside of himself, while the other persisted in being interested only in things of vital personal concern. The fact that one taught a Sunday school class and belonged to a civic league while the other did not, or various parallel circumstances Mr. Link thought was of great importance in unearthing the cause for the striking personality and character differences of these cases.

Today, when such a large per cent of the population of the United States attends college, these institutions have become almost as important in the shaping of personalities as the home. Stuffing people's heads with quickly forgotten knowledge is not the primary purpose of institutions of higher learning. The college might well consider itself a failure that turns out graduates whose chief gain from the years spent within its walls is knowledge. Fortunately, most colleges are organized in such a way as to offer abundant opportunities to develop attitudes of willingness to do things that are of little apparent personal consequence, but which, in reality mean the difference between happiness and unhappiness, service and selfishness, full lives and empty ones.

By reason of the very fact that within colleges people are of necessity drawn close together and given a great many personal contacts makes it easier to focus one's attention on other people and things, rather than centering it on one's own emotions and feelings. There are so many things to be done—so many interesting clubs to belong to and work for, so many programs to see and be on, so many services to perform for others, and so much pleasant camaraderie that the student is indeed rare who cannot, if she tries, find something or someone to interest her, and engage her time and attention.

It is, of course, a mistake for a student to participate in extra-curricular activities at the expense of her class work or her health, but that is not the point. A student can develop a well-rounded personality simply by living with a group if she makes people her center of attention. A great deal has been said about the evils of gossip, but it is a selfish, self-centered person indeed who is not interested enough in her neighbor to want to discuss her aspirations, achievements, troubles—or even her garden or her new car. One need not be a civic or campus leader to have a well-rounded personality, but one must be interested in something outside of oneself.

The student who won't attend a certain function because she "doesn't want to," or refuses to serve on a program because "it's too much trouble," or won't take time to stop and exchange a few

commonplaces with an acquaintance is deliberately narrowing her scope of influence, and if she persists in doing only the things which please her at the moment and in associating only with people she happens to like, she is in immediate danger of becoming an unhappy, lonely, self-centered "case" for some psychologist.

The Student Speaks

An Open Forum for Student Opinion

I never was one to remain "a mute inglorious Milton"; and so when anything arouses me to the extent that I wish to communicate with others, I never hesitate to speak my mind. For some time now I have been wondering whether the so-called College Auditorium is exclusively for the use of the music students or whether it is intended for the use of all students. For example, when members of the cast of a play the Little Theater is producing wish to secure the stage for rehearsals, they are usually told that someone *has to use* the stage to practice on; or that after 9:00 p.m. when the organ is no longer in use it will be quite all right for them to rehearse. And it is also next to impossible to get the stage to practice on when the students are trying to produce the annual stunts.

And when the plays and stunts are finally produced, the organ sits so high above the footlights that much of the action on the stage has to be projected to the right or the left. And even then the mighty organ's height mars the effect of the play.

And then the cyclorama. The Little Theater was unequivocally told recently that because the cyclorama muffled the tones of the organ it would be necessary to return the cyclorama. Never a word about the music department's trying to reach a compromise with the Little Theater, and never a word of thanks for the gift of the Little Theater and the Trustees. I am sure that the student body as a whole would rather hear muffled organ tones now and then than always be confronted with a horribly octagonal criss-crossed stage.

So it seems that whenever the occasion arises in which the use of the building as a scene for musical activities conflicts with proposed student activities, it is the student activity that suffers. So we are forced to believe that the college auditorium is exclusively a music auditorium, and the students are left out. And that is a bad state of affairs. Surely some compromise can be reached in regard to this. And that should happen soon, for too long have the students been playing second fiddle to the piano and the organ.

MARGARET KRAMER.

Why is the extra-curricular phase of our college life restricted to a few participants? It should be every student's obligation, as well as privilege, to engage in at least one phase of activity other than classwork, and to support all generously. However, the majority of the student body just sit right in their rooms when play try-outs are being held or athletic practices carried on. In so doing, they do not merely deprive themselves of much of the good of college life, but they also place upon the few students who go out for everything an excessive burden in being the backbone of every activity. This isn't the desirable condition for extra-curricular work, but should be evenly distributed among the students. But some of us, through laziness or lack of interests, refuse to share in this activity and thereby forfeit much that should be of social and educational value to everyone.

Even so, we neglect the support of (Please turn to page four)

"Hospitality," Said Mary Johnson, "Is The Spice of Life"

By RUTH ABERNATHY



Who's That Knocking at Mine Door?

By KATE COVINGTON

Mary Johnson was being Grace Moore with "My Ten Years in a Quandry and How They Grew" for sheet music and a green striped bath robe for accessories. I languished on what might be called a portion of mine bed.

Mary Johnson suddenly ceased her coloratura and said, "What's the matter with you, or am I wrong?"

"The wolf," I said, bluntly, at the moment being of a nature almost forbidding, "is at my door. I wane."

"Heavens!" said Mary Johnson, "Why don't you let him in? I say hospitality is the spice of life and so on." Whereupon she disregarded my feeble, "Wait!" and flung wide the door, saying cheerfully, "Come in, wolf, and tell us your sorrows."

"Don't mind if I do," said the wolf.

"Sit down, Merry Sunshine," I said listlessly, thinking how resigned to one's fate one can get if pushed into it.

"Thank you," the wolf answered, depositing himself and eyeing my furniture speculatively.

"Going to the picture show tomorrow?" Mary Johnson asked me.

I looked at the wolf.

"Not exactly," I said shortly.

"Are you in business, Mr. Wolf?"

"Yes," growled he, rather too cheerily.

"A-er-broker?" I suggested.

"Well," said the wolf, "a sort of collector."

"Oh."

"Perhaps you'll tell us about your work?" Mary Johnson perked up.

"I delve into many fields," he said casually.

"Is business-er-good?" I asked humbly.

"I have several regular customers," the wolf smiled winningly, "and a few spasmodic ones."

"Mr. Wolf," Mary Johnson asked suddenly, "where'd you get your education?" I thought of asking about child labor and pawn shops, but I refrained.

"I took a business course," smiled he.

"You began early," I said but was ignored.

"Also accounting." He raised his eye-brows and continued, "I can account for more things than this world dreams of."

I said coldly, "Don't end your sentences with prepositions."

"What do you do all day?" asked Mary Johnson, being pleasant.

"I just sit around," said the wolf.

"From door to door?" I said casually with a question mark.

"Have you had a lot of nice adventures?" asked my Mary of the wolf.

"Quite a lot of adventures," said the wolf, "The Three Little Pigs, Little Jack Rabbit, Red Riding Hood, —"

"A lot of nice food," I remarked.

"And State College?" suggested Mary Johnson.

"Well," said the wolf darkly, "State College had its drawbacks."

Mary Johnson said something about tackles and I sighed cheerlessly. No future.

"I'll have to be departing." And the wolf rose, "Are you going my way, Mary Johnson?"

"Naw—well, that is—," she eyed me pleadingly.

"Goodbye, all," I smiled winningly, ushering them out, I always said hospitality is the spice of life—and—er—fools will learn in no other. "Goodbye—Goodbye!"

And I slumped down, wondering vaguely if my book money would come in time for me to see "Camille."

At the Theatres

STATE

The coupling of Greta Garbo and Robert Taylor for "Camille" proves to have been a stroke of screen genius.

Produced by Metro-Goldwyn-Mayer with George Cukor directing and a brilliant cast in support, the Dumas love story is an ideal vehicle for the two most glamorous stars of the modern screen. The picture opened a four-

day engagement at the State theatre on Thursday.

The distinctive direction which Cukor demonstrated in his recent work on "Romeo and Juliet" has been equalled in "Camille." Added to this, the characterization of Marguerite affords Garbo the most perfect role of her striking career and Taylor, as Armand, the lover, is superb.