



Newspaper of Students, Meredith College

Member

Associated Collegiate Press

## EDITORIAL STAFF

Jewell Eatman ..... Editor  
 Florine Olive..... Managing Editor  
 Elizabeth Davis..... Associate Editor  
 Mable Summers..... Associate Editor  
 Ruth Franklin..... Associate Editor  
 Marilyn Ferrell..... Feature Editor  
 Frances Wallace..... Photo Editor  
 Elizabeth Sawyer..... Columnist  
 Betsy Jean Holt..... Music Editor  
 Ruth Martin..... Sports Editor  
 Reporters—Ruth Hall, Ann Hood Hughes,  
 Norma Cartwright, Hilda Austin, Mary  
 Humphrey, Stella Lassiter, Mary Alice  
 Turner.

Typists—Myra Teague, Jerry Miller, Olema  
 Olive, Jean Trentman, and Bette Linney.

## BUSINESS STAFF

Martha Hamrick..... Business Manager  
 Mary Martin..... Advertising Manager  
 Alice Delbridge..... Circulation Manager  
 Frances Watkins, Ass't Circulation Manager  
 Members of Business Staff—Margaret Wil-  
 son, Emily Hine, and Doris Moore.

Entered as second-class matter October 11, 1923,  
 at postoffice at Raleigh, N. C., under Act of March  
 3, 1879. Published Semi-monthly during the months  
 of October, November, February, March, April and  
 May; monthly during the months of September,  
 December and January.

Subscription rate, \$2.00 per year to students.  
 Alumnae membership associational fee \$2.00, of  
 which \$1.00 covers a year's subscription.

## Thought for the day . . .

"Study to shew thyself approved unto  
 God, a workman that needeth not to be  
 ashamed, rightly dividing the word of  
 truth.

II Timothy 2:15.

## Our Own Conversation . . .

Someone once suggested that all  
 groups and individuals could be classi-  
 fied according to topics of conversation.  
 The first and largest group, it was  
 stated, was occupied with conversation  
 about people—the mother-in-law, the  
 neighbor's daughter, the ice-man. The  
 second group, somewhat more select,  
 was engaged in conversation about  
 events—the train wreck, the President's  
 fishing trip, the strikes. The third  
 group, smallest and most select, was  
 absorbed in conversation about ideas—  
 education, democracy, brotherhood.

Which of these three groupings would  
 be most descriptive of our own con-  
 versation? Here, on a college campus,  
 which of these *should* be most descrip-  
 tive?

In college we are continually en-  
 counter and absorbing new ideas—  
 ideas which should be so stimulating  
 and provocative that we could not resist  
 talking about them. And yet it fre-  
 quently seems that the ringing of the  
 bell after classes or chapel is the signal  
 for us to drop these new ideas from our  
 thinking and conversation. Would  
 your roommate be surprised if you sud-  
 denly asked her whether or not she  
 agreed with the ideas of Milton or Plato  
 on the censorship of books? Or would  
 she be amazed to hear you rhapsodize  
 on your favorite poet rather than on  
 your favorite boy-friend? Would you  
 feel perfectly free in discussing your  
 own ideas on world government,  
 brotherhood, love, immortality, or any-  
 thing else deep and significant, with  
 any of your friends at any time?

It's so easy to slip into the conversa-  
 tion of people and events. Of course  
 there are the tests and term papers and  
 teas and movies and dates and football  
 games and good times. But there are  
 always these higher, more vital thoughts  
 which should find way into our con-  
 versation, marking us as thinking,  
 aware, Christian college women.

By the streets of "by and by" one  
 arrives at the house of "never."

CERVANTES.

He who works with his hands is a  
 laborer. He who works with his hands  
 and his head is a craftsman. He who  
 works with his hands and his head and  
 his heart is an artist.

FATHER MATHEW RECORD.

Open Letter to the  
Students

Dear Students:

Too often we of THE TWIG staff hear  
 students making such remarks as  
 "Where's the gossip column?" "Why  
 doesn't THE TWIG have a gossip column  
 anymore?" and "What kind of paper  
 is it that doesn't carry any student gos-  
 sip?" These remarks seem inevitable  
 after each issue of THE TWIG is pub-  
 lished. We think that without gossip,  
 THE TWIG is a better college publication.  
 Material of the sort in question is a  
 poor excuse for real news. It cannot  
 possibly be of interest to the readers  
 in general, but only to the few who are  
 mentioned and possibly some of their  
 friends. Gossip or bits of insignificant  
 personal news are definitely of limited  
 reader interest. A second point dis-  
 couraging the use of a gossip column is  
 that sooner or later it leads to some an-  
 tagonism or ill-feeling. Many girls to  
 whom choice bits of news about their  
 personal affairs seem exciting at the  
 present may not like to think that they  
 will be recorded in print.

We of THE TWIG staff, however, have  
 not relied strictly on our own judgment.  
 We have studied some of the largest  
 and most highly rated college news-  
 papers in the country and have found  
 that their publications too are devoted  
 to news of greater value than gossip.  
 Similarly, advice from the Associated  
 Collegiate Press included the follow-  
 ing reply: "Avoid all use of gossip; it  
 only creates ill-will. Develop an  
 adequate substitute of greater and wider  
 interest."

As an "adequate substitute," we have  
 tried open letters from the students,  
 student quotations on different subjects,  
 book reviews, and fashion reviews. Ap-  
 parently the substitutes for gossip have  
 not been "adequate," for the complaints  
 are still raised. Therefore, we would like  
 for those who clamour for a gossip  
 column to look through some of the best  
 rated college papers in the country, and  
 then see if your opinion remains un-  
 changed. Also, if you have another idea  
 for what should be used as a substitute,  
 we will be glad to receive it. Turn that  
 "hey, where's the gossip" into more  
 constructive thinking.

THE EDITOR.



## Sauntering with Sawyer

by LIB SAWYER

Once in a while, do you like to think  
 of the days way back when you were  
 a kid—really a kid, I mean? Especially  
 when Spring comes around, don't you  
 often get the same unmistakable urge  
 to do some of the crazy things you did  
 as a kid, like bursting into a run all of a  
 sudden for no reason at all, or kicking  
 a stone, or betting you can jump a  
 stream? Of course, since we are now  
 considered grown-up, at least by those  
 who do not know us very well, we never  
 actually do these things anymore; but  
 the feeling is still there in most of us,  
 I bet.

Each of us is from a different neigh-  
 borhood and used to playing with kids  
 unknown to the rest of us, but I'll wager  
 we have played just about the same sort  
 of games. Think back to a warm sum-  
 mer's night when the sun has only a  
 few dusky paths left with which to  
 reach the earth and you are about eight  
 or ten. Where do you find yourself—  
 standing right by yourself beneath the  
 streetlight on the corner, staring un-  
 waveringly at the cold bulb; watching to  
 be the first person in the town to see  
 it come on? Or is that you with the  
 pigtailed forever bumping your shoulders  
 while you chase up and down the side-  
 walk, desperately trying to clutch a foe  
 in "Black Thorn Come Across." "Hide  
 and Seek" takes on even more suspense  
 and excitement at night with shadows  
 as added foes or, if your neighborhood  
 included those pests, the boys, maybe  
 you ganged up under the streetlight  
 every night to keep baby brothers and  
 sisters awake with "Kick the Can" until  
 your own personal curfew sounded,  
 "Come in now, time for bed."

And on Saturday mornings—I sup-  
 pose you attended all your clubs, G-Man  
 and all the rest, in somebody's garage  
 where plans were carefully formulated  
 to track down that suspicious fellow  
 who went by just now. So you shined  
 up your post toasties badges; loaded  
 your rubber guns and cautiously pur-  
 sued him.

## Scanty Sketches



"Most popular" is  
 Jo Hughes, president  
 of the senior class—  
 most popular, not only  
 with those handsome  
 specimens of the op-  
 posite sex, but very  
 popular with all the  
 folks here on the cam-  
 pus, faculty and stu-  
 dents alike. Yes, Jo is  
 an unusual girl—even her name is un-  
 usual, Dorothea Josephine Welch  
 Hughes! Most unusual is the way her  
 nose wrinkles up when she laughs and  
 that is most of the time. Along with  
 the wrinkled nose in those merry  
 moments, come dancing, sparkling  
 brown eyes under long curling eye-  
 lashes. Those brown eyes really ex-  
 press deep understanding and wisdom  
 in moments of seriousness, however.  
 Among other unusual things about Jo  
 is her soft, sweet southern drawl which  
 made her the typical "Honey Bee" in  
 the Senior class stunt and by the way,  
 Jo was in a large way responsible for  
 the many clever ideas which made the  
 Senior stunt the winning stunt.

Jo hails from Greer, S. C., which she  
 will proudly inform you on your first  
 acquaintance with her, and she really  
 made the "old home town" quite proud  
 of her in the spring of her freshman year  
 when she was elected to represent them  
 in the May Court. In her sophomore  
 year she was treasurer of the Phi So-  
 ciety and a member of the Choir. She  
 was secretary of the Phi Society her  
 junior year. Also, during her junior  
 year, she was secretary of her class,  
 vice president of the B.S.U., a member  
 of Sigma Pi Alpha, and held a co-  
 chairmanship with "Liz" for the Jr.-Sr.  
 banquet. This, her senior year, she  
 was elected president of her class, an  
 honorary member of the B.S.U. Council,  
 a member of the Silver Shield, and the  
 president of the B.T.U. at First Baptist.  
 Her future's name—heaven only knows!  
 Jo says her heart belongs to Daddy!  
 However, her immediate plans for the

future lie in the field of religious educa-  
 tion. In her sessions with Mitzi and  
 Willie daydreams of working in the  
 same church are topics of conversation  
 —along with other topics such as  
 mails(?), bars, and Krispy Krema  
 doughnuts.

## Letters to the Editor

Dear Editor:

On the Thursday that we discussed  
 chapel, one person raised the question  
 as to whether we still have an honor  
 system at Meredith College. The an-  
 swer was, "Yes, we still have an honor  
 system." But where is it? Is our honor  
 system merely floating around in the  
 minds of the idealists? Can you check  
 on girls and still say they are living by  
 an honor system? We certainly can't  
 have an honor system that functions as  
 a police system, so why not experiment  
 by conducting the system on a more  
 democratic basis.

I admit that it will be hard to make  
 an honor system work efficiently; but if  
 given a chance, I'm sure the Meredith  
 girls would prove they can maintain  
 an honor system. After all, I've always  
 heard that Meredith girls are the finest  
 girls in the world. Jane Middleton.

## "EXCHANGING"

He: Darling, I love you so terribly.  
 She: You sure do!  
 Mr. Long: How are you getting along  
 at college?  
 Girl: O pretty well, thanks. I'm try-  
 ing awfully hard to get ahead.  
 Mr. Long: That's good. You need  
 one. Maroon and Gold.

## Record Review

Brahms: *Concerto No. 2 in B-Flat  
 Major for Piano and Orchestra, Op. 83.*  
 Columbia Masterworks Set M-MM-584.  
 Rudolf Serkin, piano, with the Phila-  
 delphia Orchestra, Eugene Ormandy,  
 conductor. One of the greatest, most  
 difficult and most beautiful of all com-  
 positions for piano and orchestra is the  
 Brahms B-Flat Concerto. During recent  
 years, it has become one of the most  
 popular concerti, as well. Rudolf  
 Serkin has long been considered the  
 ideal interpreter of this lofty music,  
 and there has been a great demand for a  
 recording of the work by him. This de-  
 mand is now met with a superb new  
 recording, which combines a soul-  
 searching performance by Serkin with  
 a stirring, rich-toned orchestral accom-  
 paniment directed by Ormandy.

Oscar Levant Plays *Popular Moderns*  
 (album). Columbia Masterworks Set  
 M-560. Oscar Levant, piano. After  
 scoring a tremendous success with his  
 recording of Gershwin's *Rhapsody in  
 Blue*, the popular pianist, author, actor,  
 and wit, Oscar Levant, returns with  
 an album of modern masterpieces for  
 the piano. This set includes: *Fire  
 Dance* from "El Amor Brujo" and  
*Miller's Dance* from "The Three-  
 Cornered Hat" by De Falla; *Malaguena*  
 by Lecuona; Francis Poulenc's *Pastou-  
 relle* and *Mouvements Perpetuels*; De-  
 bussy's *Gollivog's Cake Walk*, *Maid  
 with the Flaxen Hair*, and *Clair de  
 Lune*; and the *Tango in D* by Albeniz.  
 Most of the pieces are well-known; one  
 or two are not so familiar. But all are  
 made more appealing by Levant's  
 scintillating playing.

before in the whole wide world! Then  
 it happened! My fingers fell into a  
 peculiar sort of groove and I turned to  
 see "B. S. loves M. J." carved on my  
 "untouched discovery." I believe that  
 was one of the biggest disappointments  
 of my life thus far.

Each of us can remember such in-  
 stances in our childhood that makes it  
 sort of a colorful storybook to which  
 we can turn now and again.

And now, when I see kids, lost to  
 the world in thrilling make-believe or  
 simply watching the world because they  
 love it, so, I sometimes have a home-  
 sick feeling for myself, aged ten.

Do you?