

# The Battalion

STUDENT TRI-WEEKLY NEWSPAPER  
TEXAS A. & M. COLLEGE

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## Colleges View the War

WHAT ARE THE YOUNG MEN in our colleges thinking about the war? Their elders are worried. Cynical professors are suspected of having corrupted their faith in democracy by a too critical exposition of its failures. Proof of the reasonableness of the attitudes of most students emerges from the survey on which this article is based. A group of Princeton undergraduates were asked to answer at length the questions below:

I. WHAT IS YOUR VIEW OF THE 1914-18 WAR? The problem of the causes and results of the World War is to these men enormously complex, but they concur in the opinion that "Everybody wanted it and nobody won." They believe the peace was outrageous and that the Nazi movement stems from it. Some believe a stalemate might have been better than the victory which we made possible but when we refused to use for establishment of a decent world order.

II. HOW FAR SHALL WE GO IN AID TO BRITAIN? Some advocate maximum aid. Some regret we have gone so far. The significant note in all replies is self-defense. All too clearly, thoughtful students have been made aware of the failures and evasions of British statesmanship since the last war.

III. SHOULD WE ENTER THE WAR? IF SO, WHEN? Only one man says "Never." A number say "Only if attacked" or "When England is in danger of collapse." Several fear an inevitable trend to totalitarianism here if we go in, and feel this is more immediate danger than Nazi protection or invasion. Only one believes we have a moral obligation to fight as soon as we can.

IV. HAVE THE NAZI ANYTHING? People who fear youth may have been misled will find comfort in the answers to this question. On the credit side of the Nazi ledger, as these men see it, are efficiency, military astuteness, economic ingenuity, complete exploitation of resources, unity of purpose. They suspect that negative morality, lust for power and denial of freedom to the workers will be Germany's undoing. Most reassuring is their belief that the Nazi virtues are not virtues when one looks beneath the surface.

V. WHAT IS POSITIVE IN AMERICAN DEMOCRACY? Let no viewer-with-alarm fool himself—these men value highly the sense of responsibility for government which Americans have, the civil liberties they enjoy, the capacity for peaceful change their institutions evince.

VI. WHAT PART HAVE SCHOOL AND COLLEGE PLAYED IN SHAPING YOUR PRESENT CONCLUSION? Those who replied insist that their present attitude has resulted as much from family influence, conversations with friends, reading, and opinions of commentators as from professional indoctrination. They are grateful to their university courses for helping them clarify conflicting testimony. "My schooling has above all opened my eyes to the measureless value of democratic institutions."

All these students have looked forward with enthusiasm to a profession after college. To throw aside all their hopes for a good life is not easy. But it is evident, too, that if convinced they must fight to make it possible for those who succeed them to have the kind of life they want, few of them will hesitate.

—Princeton University—ACP

## Picture in Words

THIS IS A PICTURE in words. It is comical to certain parties, aggravating to some and agonizingly piteous to others.

On one side of a huge body of water stands a figure wildly tugging at hundreds of yards of stick red tape that is wound about him from head to toe. It is even hard to see the angry glare in his eyes as he looks helplessly across the water at two huge figures who stand laughing uproariously at him while they flail smaller figures about them with blood-dripping bludgeons.

The great artist, U. Public, painted this picture bit by bit, and though he is not satisfied with his work, he seems almost reluctant to change it. Do you think you could influence him a bit?

The picture hangs in front of everyone's eyes and is so unpleasing that very few of us like to see it. It is obvious that something must be changed sooner or later; so won't you speak to Mr. Public as soon as you can?

—Tennessee Tech

## Man, Your Manners

By I. SHERWOOD

SOME YOUNG MEN are annual ushers at weddings, but for the benefit of those who will be ushering for the first time, the following may be helpful.

Since the details of all weddings are practically the same, let's take the large formal church wedding for example.

The Ushers: Arrive at the church before the ceremony is to begin. They receive their boutonnières, put on their gloves and take their places at the aisles assigned them. Usually there are more for the center aisle than for the side ones, and those for the center should be men who know the members of both families and their intimate friends by sight. This is important because they are seated in the reserved pews at the front.

The bride's parents occupy the first pew on the left, then relatives behind them; the groom's parents in the first pew on the right, their relatives behind them. As the guests arrive, the usher offers his right arm to the lady and escorts her to the seat. If he doesn't know her, he should ask if she has a reserved seat. If not, he asks her where she wishes to sit. If she is a friend of both families, she should sit on the left. A gentleman accompanying her follows alone.

After the guests are seated, the couple's parents are ushered in. First, the groom's mother goes down the aisle on the right arm of the usher previously appointed for this duty. They are followed by the groom's father who walks alone.

The same usher returns for the bride's mother and escorts her to the first pew on the left. As soon as she is seated, no one else may be admitted to the pews, except in the gallery. At some weddings ushers stretch white ribbons across the pew entrances on both sides of the aisle.

The bride's mother seated, the usher returns to join the procession.

The Processional: First the ushers walking in pairs and according to height, the shortest ones first; next the bridesmaids, also in pairs according to height; then the maid walking alone; and finally the bride, her left hand resting on her father's right arm.

As the ushers reach the front of the church, those on the left go to the left, those on the right to the right and stand in symmetrical positions. The bridesmaids in front of them. The ceremony over the ushers follow the bridesmaids out in pairs the same as they entered. The ushers return to escort the ladies from the reserved pews starting with the bride's mother, then the groom's.

## Quotable Quotes

"The unit we must work with is the individual human being, and we are coming to understand that the student can't be subdivided either. It won't do to deal with his intellectual side alone and neglect his health and morale; we must reckon with his esthetic and emotional side, and by intelligent guidance help him adjust himself to the real world in which he must live. Educators have been saying these things for years, now they are beginning to act as if they believed them." Dr. Frederick P. Keppel, Carnegie Corporation president, commends our teachers for their new educational policies.

## As the World Turns...

By DR. R. W. STEEN  
THE BALKAN CAMPAIGN IS HISTORY. In three weeks the German legions swept through Yugoslavia and Greece, and there is no question but that the Nazi legions performed brilliantly. On the profit side German has defeated two more countries, and has gained new bases for her war in the Mediterranean. Her prestige is perhaps enhanced in some quarters and Italy may find her people willing to continue the struggle with a little more spirit. The German propaganda ministry will do what it can, probably very little, to develop friction between Britain and Australia and New Zealand in view of the fact that a good percentage of the British troops in Greece were from those dominions. The victory has added a little to the legend of invincibility that has attached itself to German arms, and will perhaps have some influence on decisions to be made by France and Spain.

There is another side, however, and it has to do with the price Germany paid for her first victory. In the first place she lost great numbers of men in killed and wounded, and used enormous quantities of materials. She undoubtedly dipped deeply into her oil reserves. Moreover she assumed responsibility for guarding hostile populations in two additional countries, and doubtless will receive less from the countries that she was receiving before their industries were disrupted by war. Russia is doubtless more worried than ever, and will possibly be drawn closer to Turkey. The bases in Greece are of little more value than those Germany already had in Italy in so far as the battle of the Mediterranean is concerned. If an attack on Turkey is being planned, Germany's position is little better than it was for she already had access to that country through the Black Sea.

Britain's policy was and is a policy for time. The fighting in Greece did a great deal to guarantee that there will be no attack on Britain this year, and by 1942 American war industries will be in full swing, and the material resources that the British armies have lacked will then be available to them.

A British spokesman underestimated the struggle in Greece when he described it as merely a battle of outposts. It was more important than that, but it was doubtless only a major skirmish with relation to the war as a whole. For Germany to win she must win the Battle of Britain, or the Battle of the Atlantic. The victory in Greece was not a major step toward winning either battle. Germany has acquired two new countries to police, and has taken two more steps to the east, but the long road to victory still lies ahead.

## BACKWASH

By George Fuermann

"Backwash: An agitation resulting from some action or occurrence."—Webster

Unusual . . . The Field Artillery senior who—not blessed with an enviable memory—addresses all freshmen as "Fish So-and-So" . . . The Houston sophomore who recently walked into a local eatery and ordered a hamburger "dissolved in onions" . . . A freshman who introduces himself to another cadet on or off the campus . . .



Fuermann

The Infantry junior who actually escorted three girls to his regimental ball this past weekend. He made two attempts to escort as many home town girls, both had "other arrangements," so he invited a local belle. Then, on the same day, both of the girls-back-home wired acceptances. With a \$10 bet as an incentive, he panicked his friends by successfully (as far as such a thing could be successful) attending the function with all three girls. The irritated felines, incidentally, were much distraught about the whole thing and the trio left the campus in a huff early Saturday morning . . .

The Aggie who calls The Battalion office once each week to report that he was married to Hedy Lamarr the past Saturday night . . . The out-of-state applicant for admission to A. & M. next September as a freshman who, "would like to begin my freshman year as a captain in order that I might have four years of training as a leader which is the main reason I want to come to your school."

The Duke who, incidentally, is one of the few negro band leaders who has the thorough respect of white dancers and listeners. Unlike Cab Calloway, Duke "knows his place" and keeps it.

When playing for white audiences he seldom fronts the orchestra, playing the piano instead; and men in his orchestra have instructions concerning their actions and behavior in public.

The orchestra has toured Europe twice, in 1933 and 1939.

"We just missed the fireworks," Drummer Sunny Greer pointed out.

Although Backwash originally reported that Duke and his crew would stay in a negro apartment house in Bryan, Manager Boyd wasn't notified of the plans and the orchestra stayed in Houston.

Behind this are several down-to-earth reasons. To-wit: Eleven of the 15 men in the orchestra have been with Duke ten years or longer; his organization is one of the few in the nation which doesn't use music—every number is known by memory; all arrangements for the orchestra and all songs written by Duke or members of the band are written especially for the band—written in such a manner as to bring out to best advantage the band's music, and, above all else, the men in Duke's band enjoy their work.

As far as musicians are concerned, Duke's outfit was heads and shoulders above any swing band to hit the campus in several social seasons.

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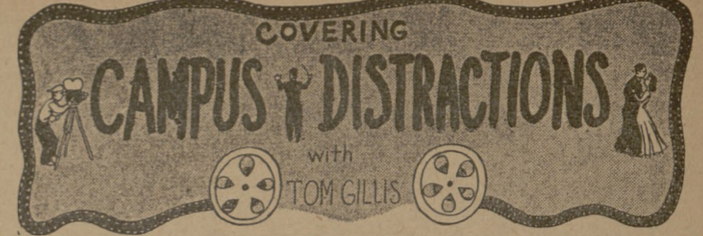
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By Charlie Babcock  
A flying horse, a magic carpet which sails over the orient like clippers of the twentieth century, and a small, harmless-looking bottle which when opened releases a monster the size of a small mountain—all of this and many other bewitching sights can be seen in Alexander Korda's \$2,000,000 Technicolor spectacle, "THE THIEF OF BAGDAD," playing at the Assembly Hall Wednesday and Thursday.

This production is considered to be one of the better pictures of the year. It is mainly concerned with relating one of the 1001 fabulous tales right out of the Arabian Nights: the story of the young Prince of Bagdad who, with his friend and companion, the little thief of Bagdad, seeks the hand of the Princess of Basra while opposed by his evil Grand Vizier, the Magician Jaffar, who desires the Princess and the throne for himself.

The plot is kept alive and moving, though intricate in detail, by the actions of the sixteen-year old boy thief, Abu, played by the young hindu actor, Sabu. Sabu accomplishes more with his flying carpet and magic bow and arrow than Alladin ever thought of attempting with his lamp.

All in all, the story becomes involved and unimportant at times; however, Sabu's performance and the \$2,000,000 spent on the beautiful extravaganza ranks it at the top.

A couple of oldtimers, "SUBMARINE D-1" and "DAWN PATROL", put in their appearance at the Campus this week, the former playing today only and the latter showing Wednesday and Thursday. The submarine picture makes a heroic return to the screen after a layoff of several years. A fine story and a strong cast place this picture in the upper bracket.

D-1" today is the South American comedy, "ARGENTINE NIGHTS". Instead of the real South American romance, you have the Ritz Prince of Bagdad who, with his friend and companion, the little thief of Bagdad, seeks the hand of the Princess of Basra while opposed by his evil Grand Vizier, the Magician Jaffar, who desires the Princess and the throne for himself.

There isn't much story, and what there is can't be found because of the monkey business. Settings, however, are a convention hall, an ocean liner, and a ghost hotel. If you go for the Ritz boys at all, you will like them here. When the Andrews Sisters began to dance, as well as harmonize, it is a sight to see.

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## Predicament

Unique is Duke's position where broadcasting is concerned. All of his music is ASCAP-bound and, as such, can't be aired via radio. That makes it a little tough when Duke hits a broadcasting spot, because dancers particularly want to hear his compositions.

When playing for white audiences he seldom fronts the orchestra, playing the piano instead; and men in his orchestra have instructions concerning their actions and behavior in public.

The orchestra has toured Europe twice, in 1933 and 1939.

"We just missed the fireworks," Drummer Sunny Greer pointed out.

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## AT THE ASSEMBLY HALL

Tuesday 3:30 and 6:45—

"THE TRIAL OF MARY DUGAN," featuring Laraine Day, Robert Young, Tom Conway, Frieda Inescort, and Marsha Hunt.

Wednesday, Thursday 3:30 and 6:45—"THIEF OF BAGDAD," featuring Conrad Veidt, Sabu, June Duprez, and John Justin.

## AT THE CAMPUS

Tuesday —"SUBMARINE D-1" starring Pat O'Brien, George Brent, Wayne Morris, Frank McHugh, and Doris Weston. Also, "ARGENTINE NIGHTS," with The Ritz Brothers, the Andrews Sisters, Constance Moore, George Reeves, and Peggy Moran.

Wednesday, Thursday — "DAWN PATROL," starring Errol Flynn and David Niven. Also, "A MAN BETRAYED," with John Wayne and Frances Dee.

Look and Feel Your Best for the Cotton Ball and Corps Dance. Come to AGGIELAND BARBER and BEAUTY SHOP. North Gate

## Assembly Hall

—Today—

"The Trial of Mary Dugan" with Robert Young - Laraine Day

3:30 and 6:45 P. M.

Wednesday and Thursday

3:30 and 6:45 P. M.

"Thief of Bagdad"

An Arabian Fantasy in Magic Technicolor  
Conrad Veidt - Sabu, Star of "Elephant Boy"

IN CLEAR PASTEL SPUN RAYON  
The thing you'll like best about these suits is that they are carefully tailored for good fit . . .  
CONTRASTING and MATCHING PATTERNS  
THE EXCHANGE STORE  
"AN AGGIE INSTITUTION"