

Battalion Editorials

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TUESDAY, MAY 10, 1949

A Friendly Gesture From Down South . . .

Rice Institute's offer to hold a joint A&M-Rice dance in Houston the evening following the football game next fall was received by the Student Senate with unanimous approval. To reciprocate this friendly gesture the Senate voted a recommendation that A&M hold a joint A&M-Rice dance the following year when we will be the host school.

Such manifestations of friendship and good sportsmanship are heartening, and indicate there is willingness among student bodies to work together and get along with one another, the same as among individuals. We welcome such opportunities to cooperate with our friends in the Southwest Conference, for cooperation of this sort is to the advantage of everyone concerned.

Our memories need not reach back very far to recall the days when no student body would dare attempt an invitation as Rice has done. But the past two years

have seen considerable and wholesome changes in the attitudes one student body of the Conference holds toward another.

Now we regard each other as friends. And what rivalry, what desire to win, is greater than when it exists among friends?

A large measure of the credit for this progress should go to those who conceived and initiated the Sportsmanship Award. The competition for the award (a peculiar competition that makes everyone who participates a winner) has given impetus to harmony and good will among student bodies.

Students from any school are welcome here at A&M. We like to feel a similar welcome exists for us wherever we go.

A good slogan we could all use was coined by an Aggie welcoming the Student Body of TCU to our campus last fall: "We welcome you and regard you as our guests not as trespassors."

Serabino's Song of the Water Tower . . .

Dominic Serabino, the poetic sophomore of the ASA, drifted into the office yesterday afternoon, commented on the excellence of the Mother's Day program, and then went into lyrical verse. Here is the result:

Now mother's day, sheesa come, sheesa went,
I hadda wonderful time, notta dime I'ma spent,
Mi familias a' come down, for to seea da show,
They cover alla da campus, theresa no place they don't go,
And when they got through, anna sit down to rest,
They say, "Of all da schools, we lika A&M da best."
But what they lika the best, sheesa complete surprise,
Itsa da tall water tower thatsa catcha their eyes,
Whenna they see it lasta year, itsa horrible sight,
From the people whosa paint it, most every night,
Whenna they aska me why, I'mm not able to explain,
"Maybe" I'mma sayin', "they don't ussa da brain"

But the new paint job, boy, they lika da thing,
With alla da insigs, up there inna ring.

The "Welcome" sign, witha patch in between,
They lika it all—itsa really is keen.

And whenna they go back, to work inna fruit stand,
They say our water tower isa d'best inna land.

And after they've gone, and I'mma sit down that night,
I'mma think, by golly, that maybe they're right.

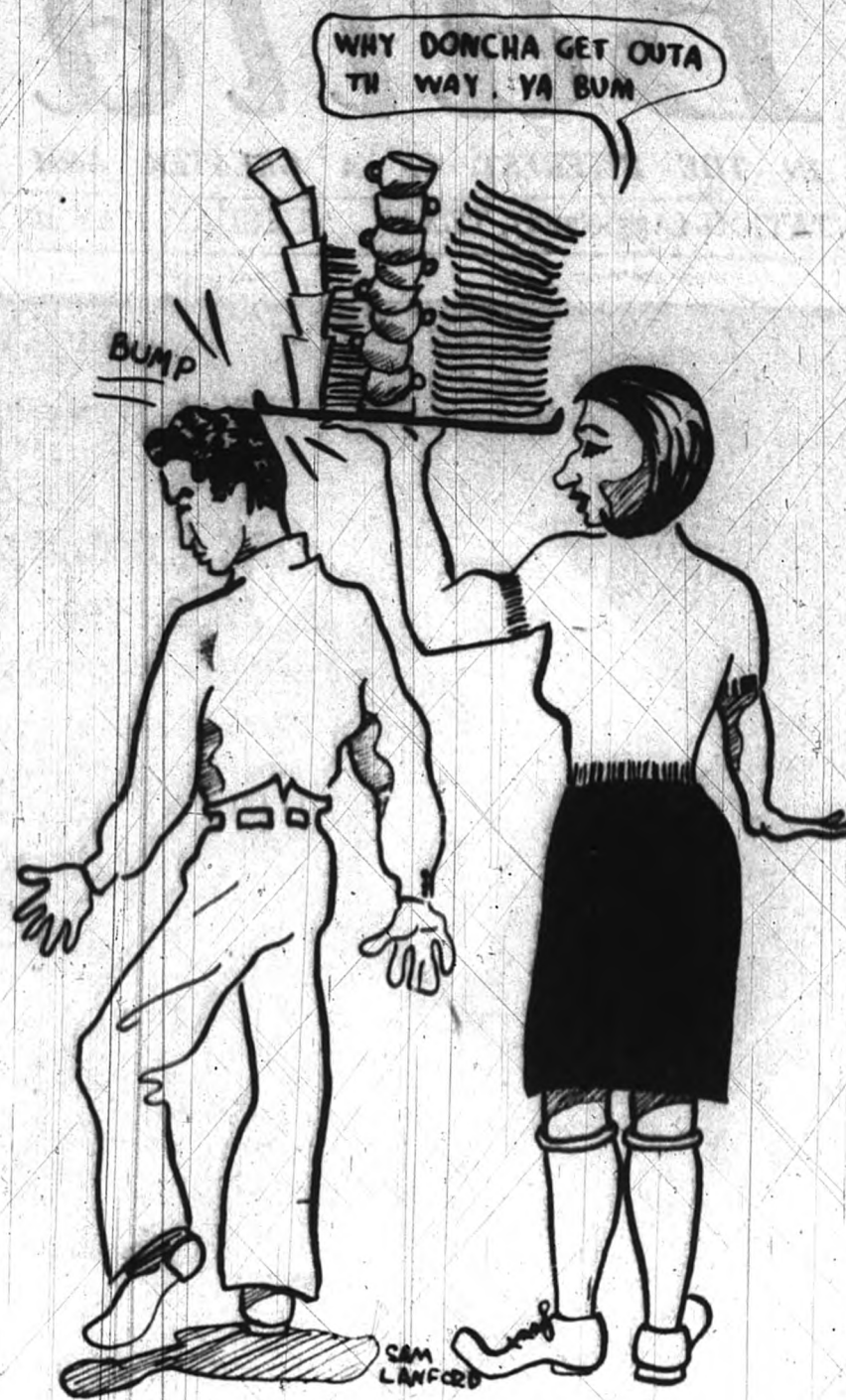
Whats impressa da visitor, whosa come anna go 'way,
Issa thing we don' notice, whenna we're here ever day.

So theresa one athing I'mma hope, whenna they come back next year,
I can say to mi familia, "Everything isa still here."

The Welcoma sign, so bright ana so big,
An all rounda da top, each outfits insig,

Inna silver ana maroon, sheesa bloom lika flower,
You can hava da Student Union—I lika dat tower!

Battalion Poem Contest



The waitress fair and cute of face Leads all the boys a merry chase. How can you know which one she likes,

Letters To The Editor

WELL DESERVED PRAISE

Editor, Battalion:
May I submit a few words of appreciation for the available assistance in accomplishing such events as banquets and dances here on our campus? It is very gratifying to be able to organize and plan a banquet or dance for a large group and have at one's disposal Sbisas, or whichever part of it is required, or the Slab, or Hensel Park, or a number of other facilities. And it is even more gratifying to encounter complete cooperation (and more) from those individuals in charge of these various facilities.
Our sincere thanks to Mr. Penniston and Paul Rodriguez and their crew; to Dr. Dan Russell, whose rose garden has embellished many festivities besides ours; to the department heads who lend us their large fans; to the landscape art department, who were so generous with their pot plants—and didn't say a word about the broken pot; to the well Aggieband Orchestra and Bill Turner, who calls for a

Paul Jones at the most opportune moments; and everyone else who helped make our Veterinary Medicine banquet and ball the success it was.

Very sincerely,
Harry G. Doran, Jr.
Chairman, Dance Com.

AGGIELAND?

Editor, The Battalion:
Last year there was big talk about changing the name of College Station to AggieLand. Mind you, I'm not advocating any change at least officially, but last week I received a letter from Dallas which was addressed to AggieLand, Texas.

In case anyone would like to receive mail addressed to AggieLand, they might have just one letter sent that way to see if it would go through, and if it did and everyone did it, it might not be long before we could say this was AggieLand.

Yours truly,
B. G. Derryberry, '49

Lindell James Featured When Aggie Players Present 'Ghosts'

Lindell James will be seen as Oswald Elving when the Aggie Players present "Ghosts" by Henrik Ibsen in Guion Hall May 19 and 20.

James has appeared on the stage both here and at Adamson High School in Dallas. He is now president of the National Thespians, an acting society.

In the play, when Oswald returns home, he finds that his high opinions about his late father are in error; the entire structure of his faith in his father crumbles about him. His illness, caused by his father's lust, weighs heavily upon him, and he receives a staggering blow which is more than he can bear when his mother stands between him and the girl he desires.

Oswald's mother is played by Betty Jo Edvardson, and the girl who is the object of his attentions is played by Jeanne Kernode as

Regina Engstrand. Karl Wyler as Reverend Manders, the local pastor, is shocked by Oswald's condition and ideas. George Willman appears as Engstrand, Regina's crippled and immortal father. George Dillavou is the director of the production.

Official Notice

SCHOOL OF AGRICULTURE

Agricultural sophomores who took Dairy Husbandry 202 in the first semester and those sophomores who are now taking D. H. 202 are eligible to compete in the Sophomore Dairy Cattle Judging Contest Saturday morning, May 21, beginning at 8 a.m.

It will aid in the organization of the contest if each student who is interested in the contest will leave his name with the secretary of the Dairy Department in Room 213 Agriculture Building any time prior to May 20.
A. L. DARNELL
Professor of Dairy Husbandry

WATCH YOUR TOES!



Texas Waits For Possible Answer On Tidelands Today

WASHINGTON, May 10 (AP)—Texas today awaited the possible answer to the multi-million-dollar question: "Would the U. S. Supreme Court hear the government's case to strip the state of its wealthy tidelands?"

Yesterday, Texas Attorney General Price Daniel asked a legal battle as he hurled arguments against the U. S. move at the high court for almost two hours. He declared Congress, not the U. S. Attorney General, should de-

side the issue. He declared a federal district court had jurisdiction in the dispute. And he declared Texas kept her marginal seas when she joined the union.

The government seeks the high court's permission to sue Texas and Louisiana for paramount rights or title to the rich oil areas in the Gulf of Mexico. It also seeks to recover from the states several million in royalties they have collected since June 23, 1947.

It was in June, 1947, that the court ruled the Federal government has paramount rights to oil lands off the coast of California. Texas and Louisiana asked the court yesterday to deny the justice department's request. A decision on accepting jurisdiction is expected from the court within a month.

No State Consent
Louisiana contended the Federal government cannot sue a state without the state's consent.

But it was the Texas case that brought fireworks to the court. At one point, U. S. Solicitor General, Philip B. Perlman, contended the states are "looting" the oil, and "lobbying" for legislation to give them clear titles. Attorney General Daniel replied:

No Stealing
"Texas isn't stealing anything—we are acting in good faith."

Daniel also said U. S. Attorney General Tom Clark—now directing the government's case, and a Texas one—agreed that Texas retained all her lands, including those in dispute, when she joined the union.

He turned again to Perlman and said, "while you accuse us of looting land, at least the states have the initiative to develop the areas."

As for lobbying, he told the court, administration leaders also have lobbied for recommending legislation to give the Federal government the submerged lands.

Bills to give the states clear titles have been in the last two Congresses.

Chief Justice Fred M. Vinson blocked discussion of several proposed compromises Daniel sought to debate.

Sneak Preview . . .

Society Gets Reprimanded As 'Knock on Any Door' is Shown

By HERMAN C. GOLLOB

Knock On Any Door (Columbia) starring Humphrey Bogart and John Derek (Campus).

Knock On Any Door finds Columbia Pictures endeavoring to straighten out that most chronic of all schizophrenies, society, which can lift a man to the top of the moon, or hurl him to the bottom of the foulest gutter. This time, society takes a resounding whack across the knuckles for the prevalence of "social evils" which are sinning against the strength of youth—namely, the slum areas, with their stagnant, oppressive environment, where the less fortunate of America's youth are fertile fields for seeds of crime, and reform schools, with their Gestapo like corrective methods.

KOAD's story of Nick Romano (newcomer John Derek), the kid whose decent impulses are stifled by fate and society, the proof that man is a product of his environment, is neither new nor enlightening. Nick's life is unraveled by defense attorney Andrew Morton (ably played by Humphrey Bogart) as he makes the defense's opening statement in behalf of Romano, who is charged with cop-killing. Nick started down the path of crime when he, his mother, his brothers and sisters were forced to move to a slum district after his father died in prison. He soon adapts himself to his surroundings, adopting two of the most incorrigible hoodlums as his companions. Sent to reform school for petty thievery, he is subjected to harsh treatment, sees one of his buddies die because of the schools extreme system of discipline, and leaves, more a menace to society than before.

Fate seems to be on his side momentarily when it throws angelic Emma in his path. He marries her, and gets a job, but society brings one up from the floor again and casts him back into a life of crime. Emma, pregnant, commits suicide, and Nick is captured by the police

after he has killed one of their number.

KOAD is an above-average melodrama, bristling on occasions with convincing flashes of realism. The courtroom scenes vary from the trite to the terrific; it loses much of its emotional drive as a result of lawyer Bogart's sticky moralizing in his speeches to the jury and to the court.

After having the harsh life of Nick Romano flashed before their eyes, the movie-going public needs no assistance from Bogart in surmising that society is to blame for Nick's tragic existence. Yet, during the examinations of the witnesses by the state and the defense, and in the clashes between the opposing lawyers, KOAD is sense with drama. And several vivid characters are picked out as the camera roams about the slum sections and courtroom alike: Junior, a grizzled, boozed, shabby newspaper pedler who wears a pinoc-nez; talks with an Oxford accent, and looks upon his fellow down-and-outers as riff-raff; Kid Fingers, a pipe-like panhandler and pickpocket; ace; a punchy, balding bartender; a sly, cobra-like district attorney (George Macready); a jut-jawed judge with a wrestler's physique; and Romano himself, the epitome of the basically good youngster turned into a wise-guy hoodlum by that bogey man, society.

GIVING UP SMOKING WORTH 19,320 DOLLARS

BRISBANE (AP)—A decision to give up smoking by an Australian tramway man, Norman Payne, of Paddington, Brisbane, brought him \$19,320. Mr. Payne sold his tobacco, papers, and cigarettes to his colleagues and with the proceeds bought the winning ticket in a lottery in Brisbane. When told of his win, Mr. Payne immediately accepted a cigarette offered him. He says that he's still determined to give up smoking.

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The Battalion

"Soldier, Statesman, Knightly Gentleman"

Lawrence Sullivan Ross, Founder of Aggie Traditions

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