

Court Coverage Gets Blast In Biased View Of Press Wanderin'

By Larry R. Jerden

Poetry is written by many kinds of people, for many different reasons. I've always enjoyed reading it, and wished I could write it myself, but somehow never could get a good second line to go with the thousands of first lines I'd come up with.

The following composition comes to The Batt from Mrs. R. I. Hoke of Bay City, A sergeant yelled "Put them on the front line," A soldier exclaimed, "But sarge, we don't want their kind."

They are weak in spirit, body and mind, Better off in a hole where the sun never shines. Ship 'em home, put them under mama's skirt, They're worth about as much as a bunch of rats in the dirt.

If I've got any kin like their lot, scratch them off my list, Cause their not worth a dot.

We're fighting over there to protect their hide, Tramps like them haven't got any pride. They feel they are safe in the USA, But if real men weren't over there They'd all be blown away.

Safe and smug as long as they can hide, Their conscience must be a mighty poor guide. We'll win this war without their cowardly hand And keep America from becoming a no man's land.

With God's help and his guidance from above We'll keep this nation a land of love. Onward we will go with heads held high, Tired, dirty and hungry

But never a sigh, Some will go down and never rise again, But we'll keep fighting till this gruesome war we win.

Tessies, too, get poetic now and then. There's a tessie up here somewhere, That's mighty sad and blue, She's the one that didn't get a letter When the mail was due.

No, she can't call you, she doesn't have a phone, For up here at TWU, There aren't the conveniences of home. She's up here studying for her parents and you, And she sure gets homesick for a letter when the mail is due.

You remember when you left, You said you'd write everyday. Now she wonders what's happened to those letters.

Could they have been delayed? You see, Aggie, she is my roomie. I'm with her every day, And that Tessie sure does love you more than words can say.

Aggie, I thought I'd write and tell you Your letters aren't getting through, For she's my roomie and I hate to see her blue. And that's the way she gets without a letter from you.

Aggies try their hand at rhymes at times, but their works are rarely, if ever, printable. If anyone on this campus can write this sort of thing, send it to PO Box 2593, TWC, Denton. That poor girl needs some kind of mail.

Foregone Conclusion Dims Enlightenment

THE PRESS IN THE JURY BOX. By Howard Felsher and Michael Rosen. MacMillan. \$5.95. The relationship between pretrial news coverage and the administration of justice has received much attention lately. Complex public and constitutional issues are involved. But this book is a contribution to controversy rather than enlightenment.

Felsher's foregone conclusion: The press must be legally restricted in most phases of pretrial and crime coverage because, he says, its present practice massively violates defendants' rights to an impartial trial. In the course of his argument, Felsher not only accords the press a kind of pervasive power it has never enjoyed, but also accuses it of chronic inaccuracy, distortion, "depre-dations," irresponsibility and assorted other sins, none of them applicable on any significant scale.

Even those disposed to concede occasional press abuse in pretrial coverage may be a long way from buying Felsher's remedy. Is it really proven that pretrial coverage, even where lurid, fatally prejudices the minds of jurors? That innocent men have been convicted because of it? That when the court instructs jurors to ignore press and other outside influences, an impossible psychological feat is involved? That a mentally antiseptic jury is ever attainable, even if newspapers largely ignored crime coverage, as Felsher seems to prefer?

No such doubts ever detain the author, whose generalizations, like a wet monsoon, sweep everything before them. And when the courts themselves disagree with Felsher, as they mostly do in cases he himself cites — well, so much the worse for the courts.

Felsher cites three California cases in which a newspaper editorialized on a case under judicial advisement. Whatever the proprieties, the contempt levied against the newspapers was reversed by the Supreme Court of the United States. He lashes a Miami newspaper for an editorial (27 years ago) criticizing a judge for rejecting an indictment; the judge held the paper in contempt, and the Supreme Court again reversed him. His patience with the high court wearing thin, Felsher comments, "obviously it is not safe to assume that the contempt citation is an effective safeguard against the depre-dations of the press."

Engineers To Attend Conference Next Week

Eight industrial engineering students will participate in the Southwest Area Student Conference of the American Institute of Industrial Engineers (AIIE) at Kansas State University, Manhattan, Kan., March 4-5, 1966. Two students will also present technical papers at the conference.

Students from colleges and universities in Kansas, Oklahoma, Arkansas, New Mexico, Louisiana, and Texas will be participating in the conference.

Charles E. Herzog, A&M senior, will present the senior paper, "An Evaluation and Comparison of the CRAFT and Wimmert Methods of Optimum Equipment Location."

The junior paper, "Organization of Work," will be presented by Joe D. Woodward, an A&M junior.

CADET SLOUCH by Jim Earle



"Sir, I just wanted to tell you that I completely understand the material in this course—you've done a wonderful job in presenting it! However, quizzes don't usually give a fair measure of my grasp of th' material, so you might like to keep that in mind after our quiz."

CURRENT BEST SELLERS

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The Last 100 Days

New Toland Book Examines End Of WW II In Europe

THE LAST 100 DAYS. By John Toland. Random. \$8.95.

Between Jan. 27, 1945, and V-E Day there was an avalanche of headline war developments. Toland has summarized them in a book of more than 600 pages, using here-and-now techniques for his story.

Toland has been selective. He has not given a balanced comprehensive view of the war, which would have taken volumes. He moves from one tense scene to another.

He tells of prison camps, the Dresden bombing, the friction be-

tween British and American staffs, the Yalta Conference, the somewhat accidental Remagen bridgehead, local strife in Vienna and Prague and the German termination camps.

He couldn't include everything, such figures as Goering and Eichmann barely appear in these pages, and (except for Dresden) there is little reference to the air war or the V-2 problem.

Experts undoubtedly will challenge many of Toland's interpretations. For the lay reader, his main contribution has been to create a feeling that the reader is present at momentous events.

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At the Movies with Lani Presswood

With Dick Van Dyke and Elke Sommer *The Art of Love* couldn't miss, and you know what? It doesn't.

Belly laughs and rolling in the aisle it's not. But fast of pace, quick of wit and light of heart, it is. And the result is a bright, fresh comedy which is a worthy addition to producer Ross Hunter's well-stocked trophy case.

Being a show about romance, naturally the action is set in the traditional amour capital of the world — Paris.

Van Dyke plays a struggling American artist with a struggling, unscrupulous American writer (James Garner) for a garret-mate.

Dick's paintings are barely worth the energy it would take to rip them up while he's alive, but when the Parisian populace think he's committed suicide his staff sells like popsicles in July.

Garner, television's Bret Maverick, is not one to look the other way at such an opportunity and so he keeps the reluctant

martyr out of circulation while the selling price of his paintings continues to spiral.

During the midst of all this intrigue, two of screen's more delectable numbers manage to get into the act — Angie Dickinson and Elke.

Now Elke's just wild about Dick, so to even things out Angie has to pair off with James. Only it's not quite that simple because . . . well, you know how complicated these things can get in comedies.

Van Dyke spends a good bit of the show running around in a red wig and blue sunglasses, and that sight alone is nearly worth the Campus Theater's price of admission.

There's just something about Dick Van Dyke that makes anything he touches click. His television show is one of the few that can be conscientiously sat through more than once or twice. Julie Andrews came away with the headlines but "Mary Pop-

pins" owned more than a little of its charm to Van Dyke.

This guy has a knack of making you enjoy yourself and his name on the marquee is a pretty good indication in itself that the show inside is a good one.

Of course the others in the cast of "The Art of Love" are not exactly slouches themselves. Elke has never shook me up with her acting ability but her physical assets are enough to make her a welcome addition.

Garner plays a part similar to Charlie in "The Americanization of Emily," a role that he handles with skill and finesse. And Angie is not on screen near enough in this film but when she is around, you know about it.

These four swingers, Ethel Merman and her troupe of "dancing girls," sharp direction by Norman Jewison, and a well-knit story line all combine to make a sparkling, lively comedy, a commodity far less common than it should be.

THE BATTALION

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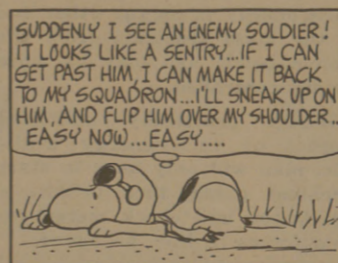
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PEANUTS



By Charles M. Schulz



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